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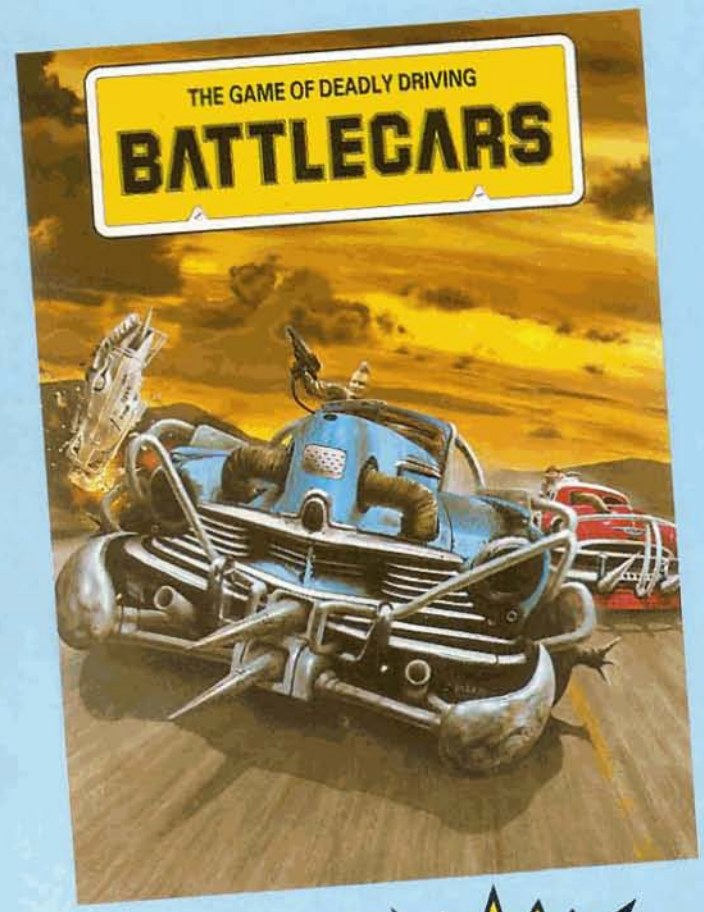

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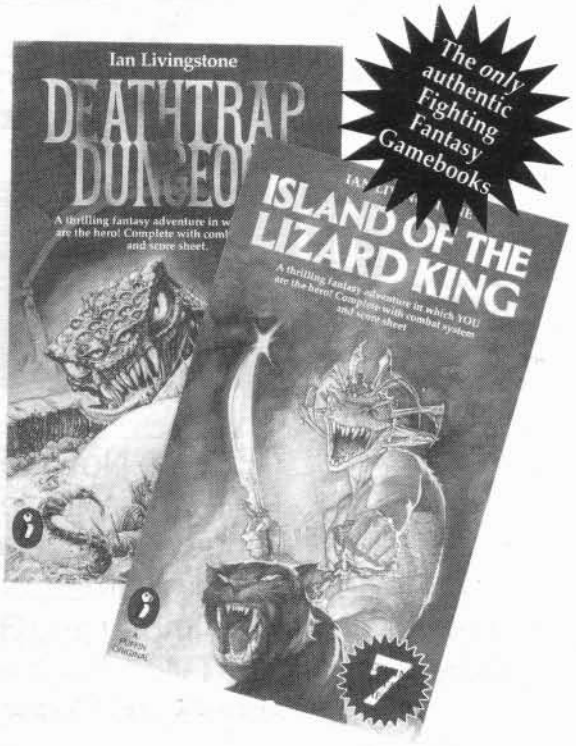

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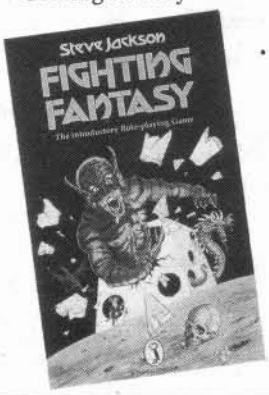

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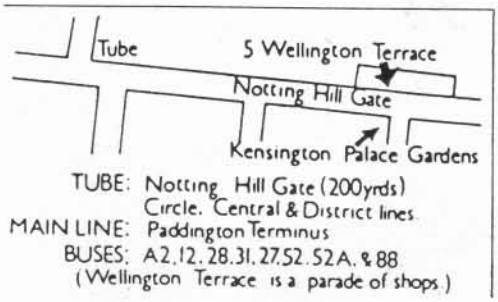

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WHITE DWARF

Issue 53 May 1984

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Printed in England
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With the appearance of *White Dwarf* in general newsagents, the spread of the role-playing hobby is obviously growing. But where is it going? On one hand are the gamers who have been in the hobby for many years, probably a little peeved that their exclusive hobby is now attracting thousands of less committed players who view the hobby less seriously. On the other hand are the newcomers. Their knowledge of role-playing games might be limited to *Basic D&D* and published modules. They might not have the time, experience or knowledge to create their own campaigns. But that is not their fault. It is up to us to help them comprehend the depth to which these games can be played.

White Dwarf will assist by publishing introductory articles and scenarios, but not at the expense of its main editorial features. We hope that the hobby will continue to spread and we will be instrumental in its growth as a credible and enjoyable pastime.

Ian Livingstone

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SUBSCRIPTIONS:
Please send and make remittance payable to: *Games Workshop Ltd*, 27/29 Sunbeam Rd, London NW10 6JP. Tel: 01 965 3713. *White Dwarf* is published monthly. Annual subscription rates are: **UK - £10.00; Europe - £17.00; USA** - see page 6 for details. **BACK ISSUES** - see page 52 for details of availability.

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ISSN 0265-8712.

Contributions: The editor will be pleased to consider any previously unpublished articles or artwork for inclusion in *White Dwarf*. Contributions should be typed, double-spaced on one side of the paper only.

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The Name of the Game

A Beginner's Guide to Role-Playing Games
by Marcus L Rowland

Part 2: *A look at some more fantasy role-playing games, for the beginner.*

Last issue's article explained the basic idea of role-playing games, and introduced the most popular and widely-known RPG – *Dungeons & Dragons*. Although *D&D* is popular, experienced players often find it a little too simplistic.

As soon as *D&D* became available other designers decided to produce their own fantasy rules, partly to correct the shortcomings of *D&D* and partly to make large sums of money. Probably the most successful RPG (apart from *D&D* itself) is *RuneQuest*, recently voted second most popular RPG by the readership of *White Dwarf*.

RuneQuest – A World of Difference

Although the basic idea of *RuneQuest* is superficially similar to *D&D*, the details are so well organised and coherent that their main elements have remained unchanged through two editions and several printings, and have been incorporated into several other *Chaosium* (the publisher) games. A third edition is due to appear, and it is anticipated that there will be few major rule changes.

RuneQuest is set in a Bronze Age world called Glorantha. Almost all player characters can use magic, and spells and religion play an extremely important part in Gloranthan culture. The section of Glorantha which has been described in most detail is Sartar. During the period covered by the game, Sartar is partially occupied by the Lunar Empire, a religious dictatorship founded by the Red Goddess of Peloria.

RuneQuest characters have seven randomly generated characteristics and nine figured characteristics. The main characteristics are Strength, Constitution, Size, Intelligence, Power, Dexterity, and Charisma. Size is the character's physical bulk and mass, Power is related to the character's ability to cast spells and resist magic, and reflects the character's status with his or her deity. All other characteristics are similar to those in *D&D*. These attributes are rolled on three six-sided dice (3d6) for humans. Characteristics can be improved as the PC progresses. Secondary figured characteristics include bonuses on attack, damage, parry, and defence capabilities, hit points, perception, stealth, manipulative ability, and general knowledge.

A character can be assumed to have spent five years service as a member of the militia, an apprentice, a barbarian tribesman, or as a mercenary. All these careers give some chance of increasing characteristics, some skill training, and possibly a few spells.

The structure of Gloranthan society favours characters who join guilds and religious cults. Cult taboos and practices replace most of the alignment concept as seen in *D&D*, giving characters preferred behaviour patterns appropriate to their faith. The gods represent Law or Chaos, with good and evil largely irrelevant. As an example, members of the Storm Bull barbarian cult are berserk fighters opposed to Chaos. Each religion is linked to two or three Runes representing the principal characteristics of the deity; Storm Bull Runes are Death, Air, and Beast.

RuneQuest features two types of magic; Battle Magic, available to anyone for a price, and Rune Magic, derived from the Runes of cults. Both forms of magic cover a wide range of effects, from *healing* to increasing the effectiveness of weapons. All forms of magic require the sacrifice of points of Power (POW). The use of harmful spells requires the caster to overcome his victim's POW with his own POW, so characters will become more vulnerable with each spell cast and each point of POW expended.

Each cult has several types of membership, from Lay member through Initiate to Rune Priest or Rune Lord. Rune Priests specialise in Rune spells and rituals, while Rune Lords concentrate on combat, cult and survival skills aided mainly by Battle magic.

The *RuneQuest* rulebook explains the organisation of cults and outlines two typical religions, while two additional source books (*Cults of Prax* and *Cults of Terror*) cover twenty-two religions in more detail.

RuneQuest has fewer magic items

than most other FRP games. The main types are POW storage crystals, spell matrices (allowing a character to cast a spell without learning it, at normal POW costs), fragments of Truestone (a type of stone which can store a cast spell for future use), and potions which duplicate the effects of spells. The acquisition of treasure is not directly linked to any form of advancement, but characters who get rich can pay for training, spells, and other useful goodies.

The *RuneQuest* combat system is probably the main reason for the game's success. Although more complicated than that used in *D&D*, it is easy to learn, fairly fast, and far more realistic.

Each character has a number of hit points, derived from Constitution, which in turn assign points to various parts of the body. Thus a character with 16 hit points can take up to 6 points of damage to either leg, 6 points to the abdomen or head, 7 to the chest, and 5 to the arms. This adds up to 24 points, but if the total number of points of injury exceed 16 the character will die. Body areas are given armour ratings, reflecting the amount of protection worn. Each point of armour will absorb a point of damage from an attack. Thus bare skin is unarmoured, leather armour absorbs 1 or 2 points, and chainmail will absorb 5 points. Armour is added to the amount of equipment carried by the character (encumbrance), and its weight can slow a character considerably.

Each character or creature is skilled with one or more weapons, which can also be used to parry blows. Shields are also used as parrying weapons. Weapon skill and damage are derived from characteristics, training, and experience.

Combat involves the following principal stages:

1: The attacker rolls to hit (percentile roll under weapon skill), then, if successful, rolls to see which area is struck.

2: The defender may choose to oppose the attack with a parry (most defenders can only parry one attack a round), making a roll under parry skill with the weapon or shield used. If the parry is successful the blow is blocked, and the parrying weapon absorbs the damage. Weapons have their own hit points, and will break if the specified quantity is exceeded.

3: If the blow penetrates, the attacker rolls to see how much damage (by weapon type) is caused, and the defender subtracts the damage (less armour protection) from total hit points and from the points of the affected area. If the number of points of damage to a location exceed the area's hit points the character is partially or totally incapacitated until cured or dead. Limbs receiving more than 6 points of damage over their allocation are severed or maimed, and require immediate powerful healing spells or potions.

As characters successfully use weapons, parries, and other skills they are noted on record sheets. At the end of each adventure (or each week in a prolonged campaign) the player goes down the list, and attempts to make a percentile dice roll under 100 less the skill rating, modified for intelligence. If this roll is successful the skill level is increased by 5%, making successful use easier and further improvement more difficult. POW can be increased by a similar process.

Since the *RuneQuest* combat system is based on all the characteristics of combatants, all creatures and monsters encountered in the game have their own characteristics and skills, used in the same way as those of humans. It's easy to have non-player characters, and races available include Elves, Baboons, Trolls, Centaurs, Dragonewts (tribal intelligent lizards), intelligent Ducks, Dwarves, and Ogres. The rules allow more alarming possibilities; one religion in *Cults of Terror* gives initiates a chance of becoming a vampire! Non-player monsters include almost unbeatable dragons, giant killer snails, giant amoebae, and goat-headed humanoids.

There are a lot of books, scenarios and supplements available but it is possible to run an effective campaign using the boxed game alone. Some referees even save money by buying only the *RuneQuest* Rulebook, and preparing all the additional material for themselves! All of the following are *Chaosium* publications and are readily available in the UK: *RuneQuest* Boxed Set – Rules, Scenario, etc (recommended for beginning players); *RuneQuest* Rulebook – (paperback); *RuneQuest* Rulebook (hardcover); *Cults of Prax* (15 neutral and lawful religions); *Cults of Terror* (7 chaotic religions); *Griffin Mountain* (wilderness campaign); *Questworld* (alternative campaign world); *Pavis* (city campaign); *The Big Rubble* (ruins campaign).

Many game magazines and fanzines frequently feature *RuneQuest* articles and scenarios, and there is a variety of independently-produced material available.

Other Fantasy Role-Playing Games

Dungeons & Dragons and *RuneQuest* are not the only FRP games available – there are many other systems, some good and some awful.

Tunnels & Trolls (T&T) – Flying Buffalo Inc

T&T is another early game, and features a 'fast and dirty' combat system and simplified rules which make it exceptionally easy to learn. Characters belong to one of four classes – Warriors, Wizards, Rogues, and Warrior/Wizards and may belong to several races, with characteristics modified for race. Characters must acquire experience points to gain levels, with each level increase allowing improvement of characteristics or the acquisition of new skills.

T&T magic requires the consumption of Strength points (similar to the use of POW points in *RuneQuest*). The rules for magic items are not particularly detailed, and a lot of the spells have rather silly names.

T&T combat requires each character and creature to compare points, modified by armour and shield factors, bonuses for weapons, and a die roll. The difference between the two totals is subtracted from the losers hit points. This process continues until the loser is dead or breaks off. Heavily unmatched combats are usually finished in a single round, but reasonably even fights can last a long time.

The main advantages of *Tunnels & Trolls* is that the rules make running a solo adventure extremely easy. The majority of published *T&T* scenarios are in a solo format – most are extremely difficult and require a good deal of common sense. *T&T* is recommended for players in isolated areas who want to develop characters in solo adventures.

Chivalry & Sorcery (C&S) – Fantasy Games Unlimited

C&S is probably the most complex FRPG available, and is probably not the best game for beginners. *C&S* scores by the use of an extremely detailed generation system (2-3 hours per character) which covers everything from the character's birth sign, social class, and ancestry to cooking ability and eye colour. All normal characteristics are included, of course. The game is set in medieval Europe, with optional rules for Norse and Mongol scenarios, prehistoric survivals, and a full-scale siege warfare system which may be the best medieval battle system available.

Highly recommended for experienced players and prolonged campaigns. At its best when dealing with statecraft, warfare, and diplomacy.

Warhammer (WH) – Citadel/Games Workshop

Warhammer is an all-British production combining a fairly simple character generation system with extended rules for mass combats and battles. A feature of the rules is the use of pictures and references to the *Citadel* figures range, making selection of appropriate units easy. At present, follow up products include *Forces of Fantasy*, a kind of Expansion kit.

Useful for large scale campaigns, but more material is needed before the game will really become established.

Man, Myth, and Magic (MM&M) – Yaquinto Games

Set in the ancient world (the latest scenarios being set in the first century AD), with the addition of working magic and a rather liberal attitude to historical fact. The generation system is fairly complex and sometimes a little irrational, and there are two conflicting rule books included in the boxed set. However, *MM&M* is the only RPG to cover this period in any detail, and referees with an interest in the era should find it useful.

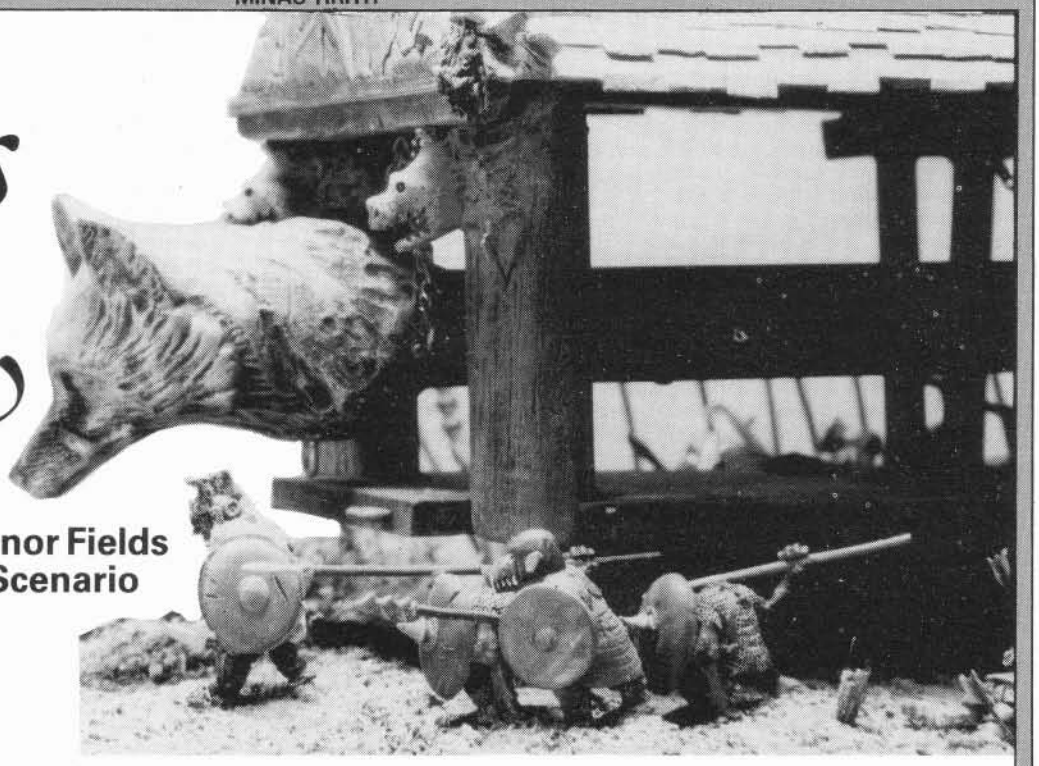
Recommended for referees who don't mind anachronisms, and can cope with the authors' jocular style and awful puns.

Other FRPGs available: *T&T* Boxed Set (rules, solo dungeon, scenario, etc); *T&T* Rulebook only; *C&S* Boxed Set (three rulebooks); *WH* Boxed Set (three volumes); *MM&M* Boxed Set (three volumes, record sheets, etc).

All of these additional publications are from the game manufacturers. There are a lot of independently produced scenarios and rule extensions available, of varying quality, including some claimed to be suitable for any system. Two good examples of this type of product are the *Grimtooths Traps* volumes from *Flying Buffalo*, at £3.75 each.□

Next issue: Science Fiction Role-Playing Games (SFRPG's).

Minas Tirith

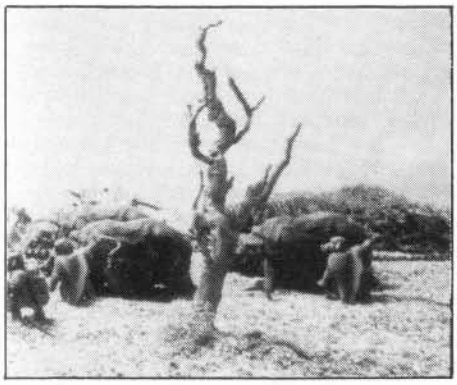


The Battle of the Pelennor Fields
A Warhammer Mega-Scenario from J R R Tolkien's Lord of the Rings
by Joe Dever

BACKGROUND

The greatest battle of the *War of the Ring* was fought upon the Pelennor fields before the indomitable walls of the citadel of Gondor. No doubt most readers are familiar with the *Lord of the Rings*, therefore this introduction will serve as a synopsis of the two days prior to the battle.

The beast-train of Grond.



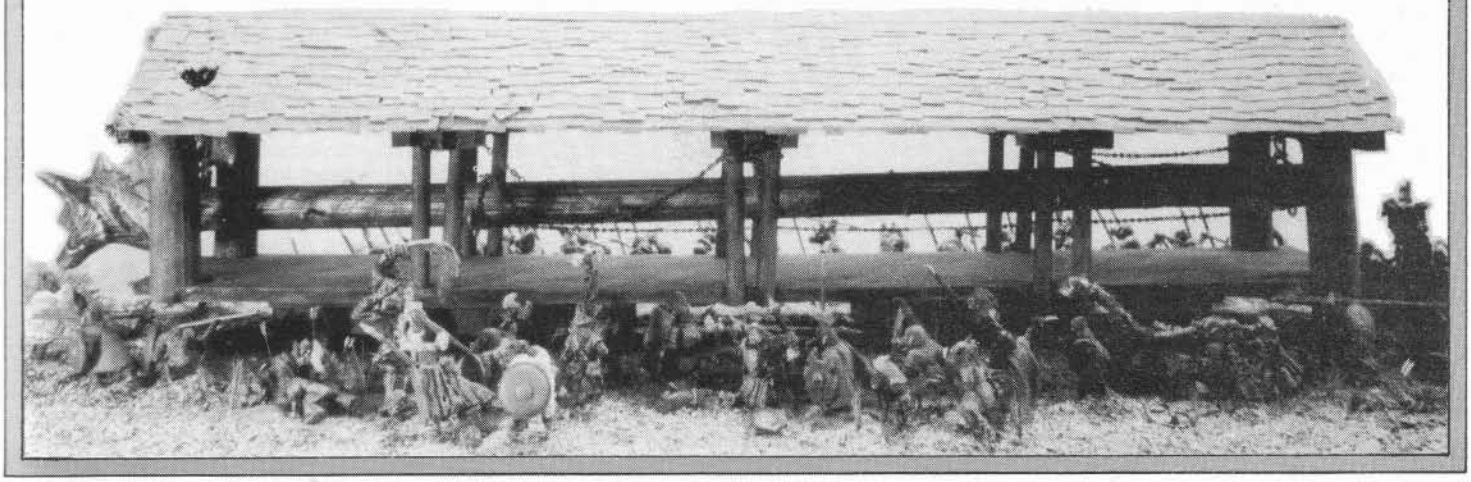
The Witch King of Angmar and the Armies of Morgul had overrun Faramir's small garrison at Osgiliath, captured the causeway between the defensive wall known as Rammas Echor and the River Anduin, and pursued the tattered remnants of Faramir's rangers back to the great city itself. Faramir was severely wounded during the rout and was only saved from a brutal death by the valiant charge of Prince Imrahil and his Knights of Dol Amroth.

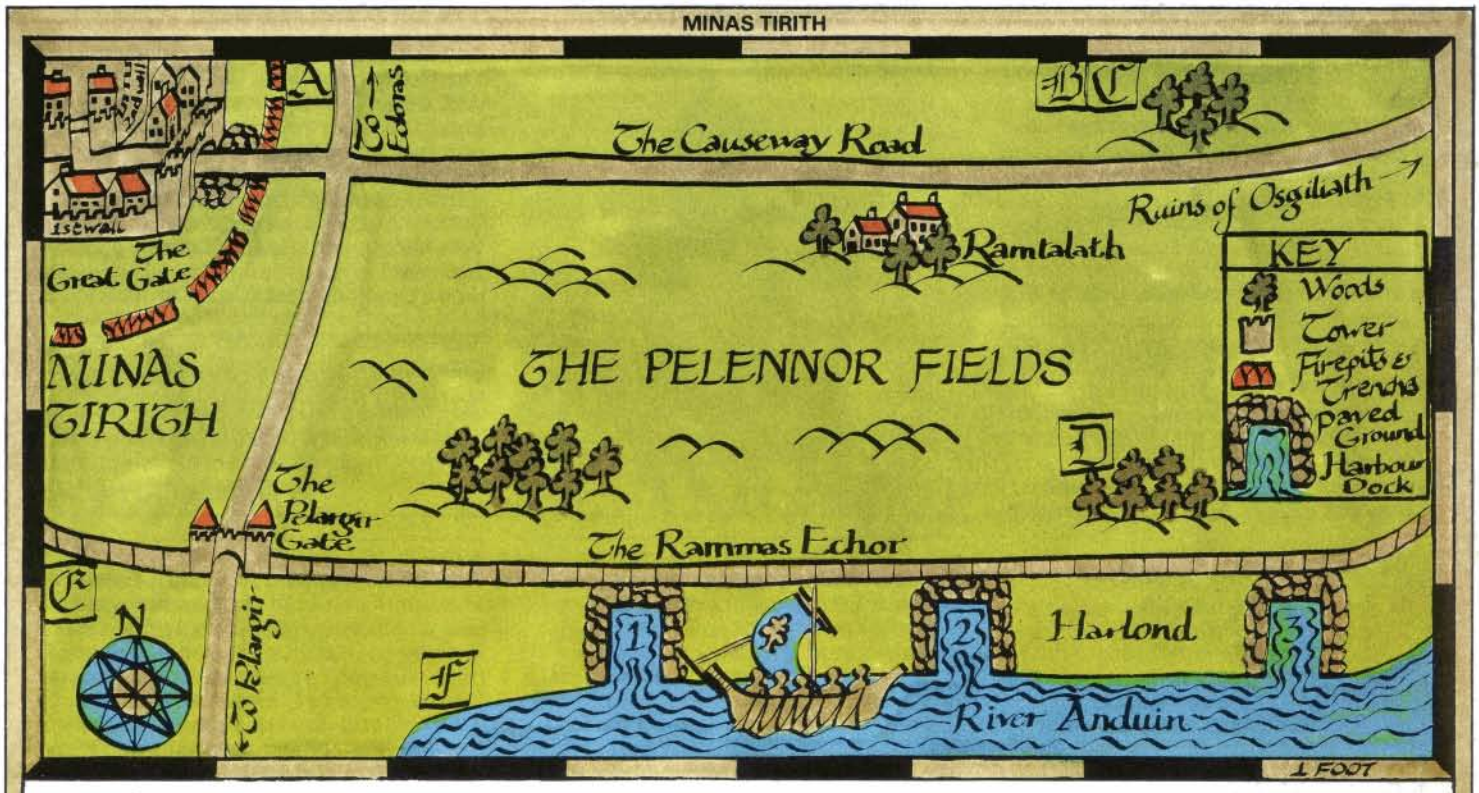
For two days and nights, the orcs of the Morgul host dug lines of trenches. They surrounded the city in a huge ring just out of bowshot from the walls. Siege catapults were positioned and incendiaries together with the heads of those men slain at Osgiliath, were hurled high over the first wall to rain down upon the city streets. During the second night, the Witch-King launched his major assault against the walls to test the strength of the defenders and to keep them stretched and distracted. Mumakil from Harad dragged forward siege towers and catapults to the wall; but these were not designed to afford access to the city. Under cover of the assault, a huge battering ram, over one hundred feet in length, was brought to bear on the gate. The head of the ram (which the orcs had named *Grond*) bore runes of destructive power. These were activated by the Witch-King as the third stroke of the ram fell upon the gates, and the doors 'tumbled in riven fragments to the ground'.

Come not between the Nazgul and his prey! Or he will not slay thee in thy turn. He will bear thee away to the houses of lamentation, beyond all darkness, where thy flesh shall be devoured, and thy shrivelled mind be left naked to the Lidless Eye.
Witch-King of Angmar to Eowyn

In rode the Witch-King to be confronted by Gandalf. A desperate fight would have undoubtedly ensued had it not have been for the timely arrival of both the dawn and the Rohirrim. It is at this point – dawn of the third day of siege – that this scenario is designed to represent. The optimum number of players is six; three per side, plus one umpire.

Grond surrounded by Orcs of the Eye and Olog-hai trolls.





UMPIRE'S BRIEFING

This scenario has been designed to fit on a standard table-tennis table of 4' x 8'. The suggested figure scale is 100:1 with heroes represented on a 1:1 basis. This gives a total figure requirement of 369 (110 Allies: 259 Sauron troops).

Only the first two of the seven walls of Minas Tirith need to be placed on the table. The three harbours of Harlond have been stretched out to cover most of the southern edge of the table. The reason for this is that this battle is perhaps the best known of all fantasy clashes, and as such it is virtually impossible to simulate the surprise of Aragorn's corsair ships when most players will be expecting his arrival. To prevent a reception committee being organised by the Witch-King and friends, choose one of the three harbours at random prior to the start of the game, Having noted the harbour at which he will dock, throw 2d4 to determine on which game move this will take place and pass this information on to the Aragorn player. The Rammas Echor counts as an obstacle with a standard ½-move reduction to cross. The firepits and trenches can only be passed via the narrow paths that separate them. The city walls can only be passed through the gates.

Familiarise yourself with the Army Lists of all players before the game and ensure that they adhere to their starting positions!

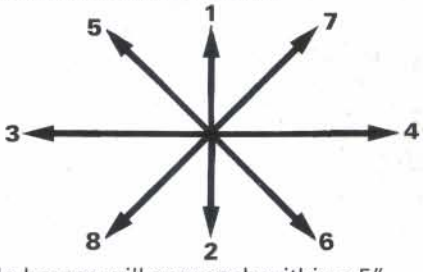
Denethor, Faramir and Pippin

At the start, all three are in the citadel, which takes one move to reach from anywhere within the city walls. Denethor orders that Faramir be prepared for his funeral pyre and also makes similar arrangements for himself (throw 1d4 to determine how many moves this preparation will take). Pippin is under your control. He must remain with Denethor until the lyre is ready and then he will attempt to locate Gandalf in order to persuade him to prevent Faramir's death. If Pippin then moves into base-to-base contact with Gandalf within 6 moves, the wizard must retreat to the citadel and prevent the cremation.

Each round throw 1d6. If a 1 is thrown, the Citadel Guard have been recalled by Denethor and will leave the table for two rounds, after which they will return to the 1st wall. On their return, they will reduce the morale of all troops within a 5" radius by -1 for 1d4 rounds.

Mumakil

These gigantic elephants are invulnerable to missiles, except for their eyes. Only missile attacks and magic launched at them from the front stands any chance of penetrating. All 'kills' will be eligible for a saving throw at +2 due to the heavy armour and size of the target area. Should a Mumakil receive an eye wound, it will run amok for 1d8 rounds trampling friend and foe alike. Consult the following chart to determine its movement whilst berserk:

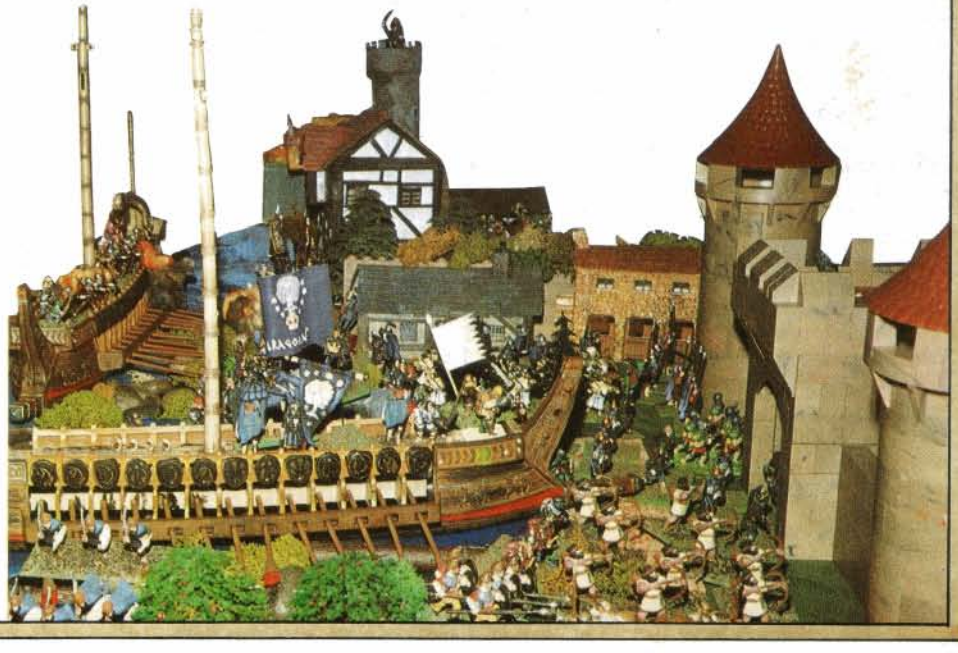


No horses will approach within a 5" radius of any Mumakil.

The Witch-King of Angmar

The only characters that can kill the Lord of the Nazgul with normal weapons are Eowyn, Merry or Pippin. Aragorn may slay him using the sword *Narsil*, and Gandalf may kill him using *Glamdring* or with the use of magic.▷

Aragorn's arrival at Harlond.



NOTES AND OBJECTIVES FOR THE ALLIES

The Command of the Allies should be divided as follows:

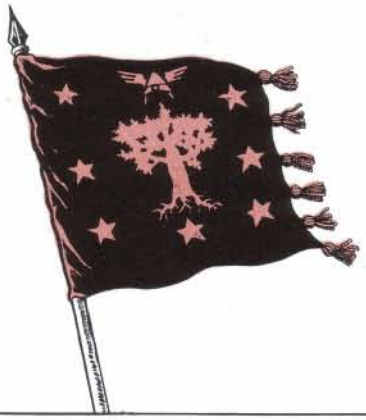
The Army of Gondor

All forces as detailed below, plus Gandalf. Due to Denethor's state of despair and Faramir's incapacitation, Gandalf is the effective commander-in-chief of this Army group. Neither Denethor nor Faramir should be placed on the table, as they are in the Citadel located within the seventh level of the city. All troops that come into contact with either Denethor or Faramir suffer -1 to their morale status. You may place your troops within the first and second walls of Minas Tirith, but remember that the great gate is now broken and the first wall is open to attack. Your battle objective is to prevent the Morgul host from taking the second level of the city.

The Darkness has begun. There will be no dawn.

Gandalf

Gandalf



The Rohirrim

At the start of the game, your troops may enter the table anywhere between points A and B (see map) but no more than 6 inches in from your baseline. In addition, you also command *Merry* of the Fellowship. Your objective is to kill the Witch-King and the Chief of the Southrons, and to hold the causeway road between Osgiliath and Minas Tirith.

Even in the heart of our stronghold the Enemy has power to strike us: for his will it is that is at work.

Gandalf to Pippin

The Fellowship and Aragorn's Forces

The umpire will tell you exactly when and where you are to arrive on the table in order to preserve an element of surprise. Aragorn possesses *Narsil*, the reforged sword of Elendil. This weapon is +2 to hit and does full damage vs undead. Your objective is to link up with the Rohirrim and push the army of the Witch-King back towards Osgiliath.

Gondor Army List

Character/Unit	No of Figures	Move	WS	BS	Strength	Toughness	Wounds	Initiative	Attacks
Steward Denethor	1	2	6	3	2	B	2	8(1)	1
Faramir	1	-	8	4	1	A	1	7(1)	1
Guard of the Citadel	2	3	6	5	2	B	2	5	1
Rangers of Ithilien	3	4	5	6	2	B	2	4	1
Men of Lossarnach	2	3	4	3	2	B	1	3	1
Men of Ringlo Vale	3	4	3	3	2	B	1	3	1
Men of Morthond	5	4	4	5	2	B	1	3	1
Militia of Anfalas	6	4	3	3	2	B	1	2	1
Hillmen of Lamedon	1	4	2	2	2	B	1	2	1
Fisherfolk of Ethir	1	4	2	2	2	B	1	1	1
Men of Pinneth Gelin	3	4	4	3	2	B	1	3	1
Imrahil, Prince of Dol Amroth	1	8	8	4	3	C	3	6	2
Knights of Dol Amroth	1	8	6	4	2	B	2	5	1
Men at Arms of Dol Amroth	7	3	6	4	2	B	2	4	1

NB: The scores in brackets refer to Denethor and Faramir's initiative, due to their states of mind and body.

Gandalf the White *(12 on Shadowfax)	1	6*	6	4	4	C	4	14	3

Gandalf is immune to *Fear* and *Terror*. He has the ability to negate *Fear* and *Terror* within a radius of 6". As long as he wears *Narya*, he cannot be killed outright but only banished from the table for 2d6 rounds. He is a level 4 magician with 20 Constitution.

Gandalf's Spells: Level 1: *Alarm, blessing, bless blade, cure light injury, detect hidden doors, detect life, far sight, fireball, flight, gift of tongues, lock, magic light, hammerhand, aura of mighty resistance, wind blast.* Level 2: *Aura of fearsome aspect, aura of protection, aura of steadfastness, droop, hold door, lightning, bolt, mystic mist, skirrik's pentagram, smash door, telepathy, thunderhand, turn to fog.* Level 3: *Aura of command, aura of invulnerability, banish undead, inspiration, invisibility, magic bridge, mask shape, pentacle pillar of light, slam doors, turn someone to frog, walk on water.* Level 4: *Blast, hurricane, mind control, wall shaker.* Talismans: *Glamdring* (elven-sword): Negates all magic attacks. Hit at +2. Full effect vs undead. *Narya* (the great): Elven ring of power. Negates all magic attacks. Maintains immortality of wearer as long as the *One Ring* exists. Binds wearer to the power of the *One Ring*. *Staff of Light*: Gandalf must retain this staff in order to use any of the spells listed above.

Fellowship and Aragorn's Forces List

Character/Unit	No of Figures	Move	WS	BS	Strength	Toughness	Wounds	Initiative	Attacks
Aragorn	1	4	10	8	4	C	4	10	2
Merry	1	3	3	2	2	B	2	6	1
Pippin	1	2	3	2	2	B	2	6	1
Legolas	1	4½	7	10	3	C	3	8	2
Gimli	1	3½	8	3	3	C	3	7	2
Rangers of the North	5	4	5	6	2	B	2	4	1
Men of Lebennin	5	3	4	3	2	B	1	3	1
Men of Lamedon	6	3	4	3	2	B	1	3	1
Fiefs of the South	4	3	4	3	2	B	1	3	1

Legolas

Gimli

Rohirrim Army List

Character/Unit	No of Figures	Move	WS	BS	Strength	Toughness	Wounds	Initiative	Attacks
Theoden	1	8	8	3	3	C	2	7	1
Eomer	1	8	7	4	2	B	1	6	1
Eowyn	1	8	8	4	3	C	2	8	2
Rohirrim Cavalry	55	8	5	3	2	B	1	4	1

NOTES AND OBJECTIVES FOR THE ARMY OF THE WITCH-KING

The Morgul host should be divided up between three players.

Player One as the Witch-King and Winged Beast, plus the Variags and Easterlings. Your force begins the game anywhere between C and D (see map), up to 24" in from the eastern edge of the table.

Player Two as Gothmog in command of the Army of Mordor – the Olog-hai, Orcs of the Eye, Trolls of Mordor and the Uruk-hai. Your force begins the game anywhere in the centre of the table bounded by the trenches in the west, the causeway road to the north, the village of Ramtalath to the east and the Pelennor woods to the south.

Player Three as Chief of the Southrons commanding the Haradrim Cavalry and Infantry, the Mumakil and the Far Harad. Your start-position is anywhere between points E and F (see map), south of the Pelargir gate.

I fear that Minas Tirith shall fall. Night comes. The very warmth of my blood seems stolen away.
Beregond

The primary objective for the Army of the Witch King is to take and hold the second wall of Minas Tirith and to prevent Aragorn linking up with the Rohirrim. Secondary objectives are to kill Theoden and Gandalf.□

The Witch-King of Angmar Army List

Character/Unit	No of Figures	Move	WS	BS	Strength	Toughness	Wounds	Initiative	Attacks
Nazgul's Winged Beast	1	12	3	-	5	D	6	3	3
Gothmog, Lieutenant of Morgul	1	8	8	4	3	C	3	6	2
Chief of the Southrons	1	8	5	3	2	B	2	5	1
Haradrim Cavalry	60	8	4	3	2	B	1	3	1
Haradrim Infantry	35	3	4	4	2	B	1	3	1
Mumakil	3	2½	3	-	5	E	4	1	3
Variags of Khand	20	3	4	3	2	B	1	3	1
Easterlings of Rhun	25	3	4	3	2	B	1	4	1
Olog-hai Trolls	8	6	5	3	4	D	4	4	2
Uruk-hai	12	4	5	3	2	C	1	3	1
Orcs of the Eye	60	3	3	3	2	B	1	2	1
Trolls of Mordor	8	6	2	-	4	B	3	1	3
The Far Harad	25	3	4	4	2	B	1	3	1

NB: A Nazgul's winged beast causes *Fear* within 12" and *Terror* within 4" of an enemy, due to its nauseous body odour. No horses, including those of the Haradrim, will approach within a 5" radius of the Mumakil. The hide of the Mumakil is impervious to arrows; they can only be wounded in the eyes. Any Mumakil thus wounded will run amok under the control of the umpire. The Easterlings of Rhun will give and expect no quarter during battle.

The Witch-King of Angmar, Lord of the Nazgul	1	6*	9	6	5	E	4	12	3

* (12 on Winged Beast)

The Witch-King can cause *Fear* within 48" and *Terror* within 20". He is immune to all attacks from men and non-enchanted weaponry. He is a Level 4 magician with 20 Constitution.

Saving Throw vs Black Breath

Toughness	A	B	C and D	E and F
Saving Throw	6	5,6	4,5,6	3,4,5,6

Witch-King's Spells: Level 1: *Alarm, curse, cause light wound, detect life, detect object, far sight, fireball, flight, hammerhand, aura of mighty resistance, wind blast.*
Level 2: *Aura of fearsome aspect, aura of protection, aura of steadfastness, bloodlust, cause severe wound, lightning bolt, mystic mist, rooted to the spot, telepathy, thunderhand.*
Level 3: *Aura of command, aura of invulnerability, banish undead, inspiration, mask shape, summon demons.*
Level 4: *Blast, mind control, wall shaker* (Only for Grond).
Necromantic Spells: *Raise recent dead, hold undead, command undead, raise zombie, steal life energy.*
Black Breath: Range 8". Those affected must save vs Toughness or lose 1 point of strength every 2 rounds until dead. Failure to save on first throw, each subsequent attempt is at -1.
Black Mace of Morgul: +2 all attacks; *poisoned* hits.

PAINTING SUMMARY

The following guide is to help you in the painting and preparation of the forces involved. Further detail regards uniforms and organisation can be found in Chapter 6: Part Three, of the Ring trilogy.

The Allies

Gandalf – White robes and staff with white horse 'Shadowfax'; *Guards of the Citadel* – Silver helmets, black robes and shields with white tree emblem; *Men of Lossarnach* – Black helmets, chainmail and battleaxes; *Men of Pinneth Gelin* – Green leather jerkins and breeches; *Prince Imrahil and Knights of Dol* Amroth – Blue surcoats and banners bearing a ship and silver swan motif. All horses were grey; *The Rohirrim* – Silver helmets and chainmail, green shields with a sun device, green banners with a white horse emblem. Their horses were either white or grey; *Aragorn* – banner depicting a crown set above a white tree with seven stars about it (see illustration).

The Mordor Host

Witch-King – Black robes, black iron crown and mace; *Gothmog* – black plate armour bearing the red eye device on the helm; *Haradrim* – Brown skinned, black-eyed men. Scarlet tunics and cloaks with gold collars. Yellow and black shields studded with steel spikes. Crimson spear-heads. Their banner is a black serpent on a scarlet field; *Mumakil* – Lamelar armour with harness of gold and brass. Large towers mounted upon their backs bearing archers and banners of scarlet; *Olog-Hai* and *Trolls of Mordor* – Green skins branded with the 'eye' device; *Orcs of Mordor* and *Uruk-Hai* – Grey skinned, black-bloodied. Dull red and black clothing bearing the 'eye' emblem; *Far Harad* – Black-skinned with white eyes and red tongues. Also known as 'Black Numenoreans'; *Easterlings* – bearded and armed with black axes.

FIGURE RECOMMENDATIONS

Army of Gondor

Gandalf	*Citadel* CO2/1d (foot) or C33/2a (mounted)
Guard of the Citadel	*Ral Partha* PO1/1d
Rangers of Ithilien	*Ral Partha* PO9/2g and h
Men of Lossarnach	*Essex* ASX2
Men of Ringlo Vale	*Citadel* C37/2a
Men of Morthond	*Citadel* C38/2d (DA52)
Militia of Anfalas	*Citadel* C37/3e
Hillmen of Lamedon	*Ral Partha* PO9/1e
Fisherfolk of Ethir	*Citadel* C32/1e
Men of Pinneth Gelin	*Citadel* CO5/3a
Imrahil: Prince of Dol Amroth	*Essex* M1, swan helm and shield
Knights of Dol Amroth	*Essex* RPO15
Men at Arms of Dol Amroth	*Essex* F11

The Rohirrim

Theoden	*Essex* F40
Eomer	*Essex* AN1
Eowyn	*Citadel* C33/3a (mounted), *Ral Partha* PO9/3a (foot)
Rohirrim Cavalry	*Essex* AN2

Fellowship/Aragorn's Troops

Aragorn	*Essex* ASX10
Merry	*Ral Partha* PO3/1g
Pippin	*Ral Partha* PO3/1e
Legolas	*Citadel* CO9/1a
Gimli	*Citadel* CO8/1a
Rangers of the North	*Citadel* CO5/3c
Men of Lebennin	*Denizen* FA28
Men at Lamedon	Any new *Citadel* Viking heroes
Fiefs of the South	*Citadel* C37/2a

Army of the Witch-King

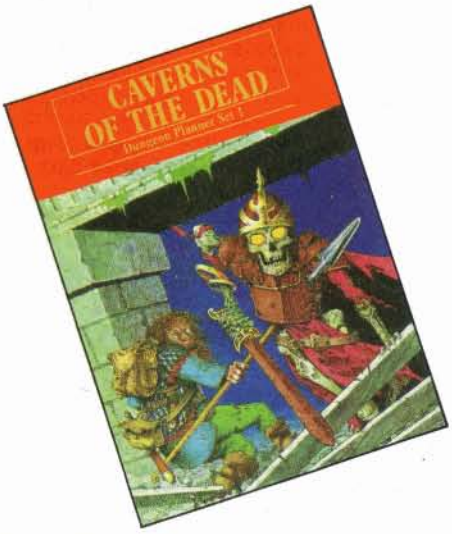
The Witch-King	Rider from *Ral Partha* P12/1a
Winged Beast	*Asgard* Winged Reptile
Gothmog	*Citadel* C33/3f
Chief of the Southrons	*Essex* AAS7
Haradrim Cavalry	*Essex* AK3
Haradrim Infantry	Any of *Q T Models* Ch'n Chinese Infantry
Mumakil	*Britain's* African Elephants (Plastic)
Variags of Khand	*Citadel* C38/5b
Easterlings of Rhun	*Citadel* CO1/4c with axes
Olog-hai Trolls	Any *Citadel* C20 range
Uruk-hai	Any *Citadel* C15 armoured orcs
Orcs of the Eye	*Chronicle* Orc Army
Trolls of Mordor	*Ral Partha* P10/2g and h
The Far Harad	*Essex* CO2 and 3

Figure Collection: *Gary Chalk, Joe Dever and Gary Keep.*
Photographs: *Joe Dever.*
Scale Model: *Joe Dever.*

In Open Box, *science fiction and fantasy games and rulebooks currently in the shops are reviewed by independent authorities. Ratings are on a scale from 1 to 10, in several categories, or as a single overall mark for accessories.*

OPEN BOX

Photograph: T E Davey Photo-Service



CAVERNS OF THE DEAD
DUNGEON PLANNER SET 1
Games Workshop Ltd **£4.95**

Caverns of the Dead is the first in a new line of game-aids from *Games Workshop*, being a scenario outline (ie a dungeon planner) based in The Royal Tombs. It is labelled as being suitable for any fantasy role-playing system, although the monsters used in the text are undeniably *AD&D* style monsters. The scenario is deliberately left incomplete with space in the text for the DM to put in his own monsters and treasure.

The product is colourful and attractively boxed, containing a large floor plan, a map of the surrounding lands, a DM's shield and an adventure booklet. The floor plan is perhaps the most innovative piece of the scenario since it uses *Games Workshop's Floor Plan* designs reproduced full size – resulting in a colourful map over which players can move the miniature figures that represent their characters. DMs can add to the scenario by using their own *Floor Plans* sets to extend or alter the dungeon.

The map of Eastern Koss bears little relationship to the rest of the scenario except to pin-point the Tombs. Further *Dungeon Planners* in the series will be set in further areas of Koss, so a complete 'world map' will be the eventual result. The map itself is very nicely drawn, though and has a good fantasy 'feel' to it. The detail and most of the 'Koss milieu' is left to the DM to develop. In fact, the map is really an adventure or world setting for DMs. Some DMs may find this frustrating, others may find it stimulating.

The most important part of the adventure is the actual scenario booklet. Compared to the booklets you get in *D&D* modules, it is rather thin – but then the aim of the package is different and you get a couple of maps instead. Plenty of space is left for the DM to add the necessary details which will bring the descriptions of the rooms to life by supplying active inhabitants and other trappings (which will also mean that each adventure into the tombs can be different, exciting and used for more than one scenario). The booklet also provides eight Adventure Ideas for use with the floor plans, a door chart to mark 'door status', and another map of the complex for the DM to develop any additional levels etc.

There is also a DM's shield; on the players side is a short history of Eastern Koss; on the DM's side, a numbered map of the complex plus some encounter tables. Some tables appear in triplicate, for when the Tombs are in use, are in a neglected state or are completely abandoned; some of these encounters are rather tongue-in-cheek but the overall effect is good.

Compared to a *D&D* module, *Caverns of the Dead* may seem poor value for money. However, it is a useful way to help players design their own dungeon adventures, and provides useful foundations of a world background for the DM to develop.

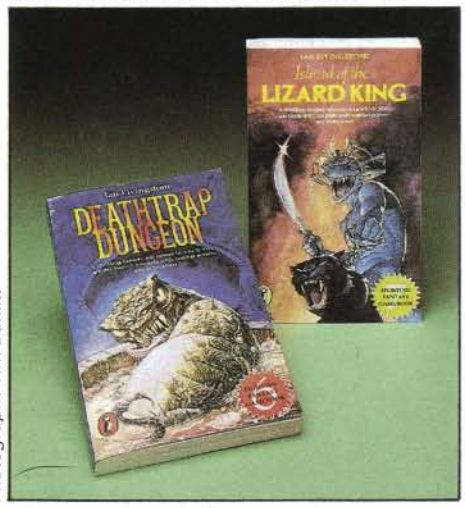
Presentation: 8 **Content:** 6
Overall: 7 **Richard Meadows**

DEATHTRAP DUNGEON **£1.50**
ISLAND OF THE LIZARD KING **£1.50**
Puffin

These books are the sixth and seventh in the Fighting Fantasy Gamebook series by Ian Livingstone. Both books use the Fighting Fantasy combat system, apparently aimed at a nine to twelve year old audience, but contains some interesting traps and devices which may appeal to an older audience.

The format of *Deathtrap Dungeon* is extremely simple, and resembles the plot of many early *D&D* scenarios – the hero is promised a vast reward for walking through a dungeon and surviving, and can keep any treasure found on the way. The route through the dungeon is a vicious gauntlet of monsters and traps, requiring some thought and a lot of luck. Complications are caused by the fact that several other heroes are undergoing the same test, and may be encountered in the maze. Only one person can win. It's thus possible to meet characters in the dungeon, co-operate for several stages, then be forced into a situation where it is essential to attempt to kill them. The dungeon is survivable, but characters who are drawn into any of the traps will probably take so much damage that they fail.

I can't describe the creatures found in this dungeon, but the majority are extremely tough. Many of the traps are vicious, and would present real problems in a *D&D* adventure. Most are reasonably fair, but some repeat a fault I've found in other books in this series; presenting two or more options without



Photograph: Tim Burkitt

anything to indicate which is correct. This is especially true of the wide selection of foods and potions found in the dungeon, usually without any hint or origin and nature. One food trap is both lethal and extremely funny, and I'm sure it will reappear in many campaigns. A hint: My friend Alice was caught this way, but had a happier escape.

Island of the Lizard King is an outdoor adventure, set on a strange volcanic island which has been conquered by an evil tribe. All the inhabitants are enslaved or dead, and the Lizard men are conducting strange voodoo experiments with some of the survivors. In consequence, the island has reverted to the wild and is overrun with all sorts of weird monsters, ranging from cave dwellers and giant crabs to dinosaurs and peculiar mutants. Encounters with poisonous plants, swamps, and quicksand can also spoil an adventure day.

There's no way of ending the menace without first freeing the slaves, and the climax of the book is a battle in front of the Lizard King's castle followed by a duel to the death on the battlements. This book seemed to contain more monsters and less traps than others in the series, and most of the traps seemed to be fair. However, it's probably the toughest adventure of this series, since few options allow the adventurer to avoid a fight.

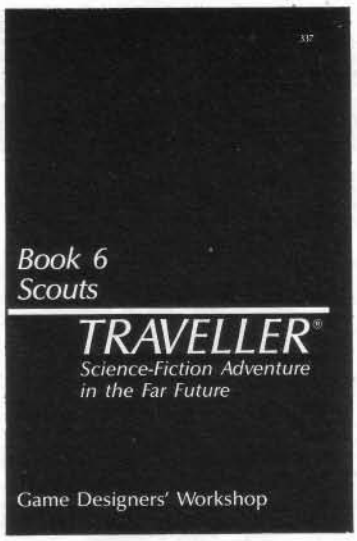
Both books consist of 400 numbered paragraphs in approximately 250 pages, with the first 25 pages an explanation of the system and an introduction to the adventure. There are many illustrations, some full page and the rest a quarter to a third of a page. Some of the smaller pictures are repeated several times, usually at points where the brave hero has snuffed it. All the art is good; cover and internal illustrations are by Iain McCaig in *Deathtrap Dungeon* and by Alan Langford in *Island of the Lizard King*.

These books and their predecessors have set an enviably high standard for solo adventures, with many facets that help prepare readers for the more complicated world of role-playing games. Since I began to review this series I've been donating the books to a local school. All have been extremely popular with children of a remarkably wide range of ages and abilities. It's too early to say if this book will appeal to this audience, but I have no reason to doubt it.

Overall: Deathtrap Dungeon: 8
Island of the Lizard King: 8
Marcus L Rowland

TRAVELLER BOOK 6: SCOUTS
Games Designers' Workshop

This book deals with expanded character generation systems for *Traveller's* Scout Service, and an expanded world generation system. Character generation is very reminiscent of *High Guard*, and similar to (but wider in scope than) *WD20's Star Patrol*. Characters roll for their 6 characteristics as usual, then have the option of enlisting straight away, entering the Scout Field Offices, which use the independent, self-sufficient tough guys we all know from *Book 1*, or



attempting to enter college as per *High Guard*. College graduates enter the Scout Bureaucracy, which tries to support and co-ordinate the Field and keep track of retired scouts.

Characters are then assigned to and trained by a specific office. Thereafter each year they may attempt to get themselves reassigned to another office – this is quite easy – or sit tight; in either case, an assignment is diced, and the character must throw for survival, promotion and skill (*not* medals as in *Books 4* and *5*. If a character fails a survival roll, he may instead muster out immediately. Field scouts don't receive promotions; scout Bureaucrats who are not getting at least one promotion per term are sacked. Pay Grades for scouts are exactly parallel to the military ranks of *Book 4* and *5*. If a skill is attained, a die is rolled on the office skills, scout life, admin rank, field or bureaucracy table (player's choice) as allowed by the current assignment. If assigned to a school, a character may gain one or two skills.

All very familiar to the experienced *Traveller*. Several skills have been imported or created – Broker from *Special Supplement 1*; Carousing from *High Guard*; Commo from *Mercenary*; Equestrian, allowing control and training of riding beasts; Hunting from *Supplement 4*; Liaison from *High Guard*; Naval Architect, allowing ship design; Recon, Survival and Zero-G Combat from *Mercenary*; Ship Tactics from *High Guard*; and Survey, allowing world and subsector mapping. All are explained.

Star system generation is extremely thorough and accurate, unquestionably the best such system in print. However, like most such systems, it requires a great deal of time and at least a calculator, preferably a home computer. With good sense, the designer, Marc Miller, has set the procedure up so that it can be used either to create a whole system from scratch, or expand an already-created one to full detail. I tried several dozen of each and found it equally good either way.

To create a system, you first dice for the number, type and size of stars present and their relative positions. Then you roll to find how many planetary orbits are available (these are spaced using Bode's Law), and for the presence and quantity of gas giants, planetoid belts, and empty orbits. All known bodies are then randomly placed in suitable orbits; including the main world if it already exists. Then, each remaining orbit has a new world generated for it using the normal system but with additional DMs for orbital position, and main world UPP. There are also several new size and atmosphere codes. If the main world was previously unknown, the user now decides which it is; other worlds are then examined to see why they were settled from the main world – as colonies, farms, bases etc. I found a number of worlds with no apparent reason for being settled; here a reason must be invented by the GM. I also discovered a number of main worlds which were less attractive than their colonies – again cause for GM thought.

Having sorted out the worlds, you must then deal with their moons, as these are quite likely to be inhabited too. A similar procedure is followed for these, but their initial size is based on that of their primary.

If you still want more detail (and why stop now?), you can then calculate each world's albedo and temperate range as modified by cloud, greenhouse effect, orbital eccentricity and axial tilt. No way of determining these last two is provided; create your own table or assign them with malice aforethought. This needs care, as whether water is liquid or ice significantly affects the albedo – you may need several tries to get it right. A minor point here; degrees Kelvin and degrees Celsius get a little mixed up. 0 K is *not* the lower limit for human comfort, it is Absolute Zero (about -273° C). Make sure you get things in the right units.

Two detailed example systems are provided as guides.

On the plus side, all this detail makes scenarios spring into mind as you dice up the system – such ideas are mostly triggered by the thought 'Why the @&£@ should *that* happen?' – and you feel you really know the system and its worlds; on the minus side, the process is lengthy and the procedure obscure in places. I've been over this ground many times before, and it still took me several days work to understand and use the procedures. Some things seem unexplained; they are explained in unusually awkward places. This system is definitely not for the beginner. I'd recommend one of two courses; program your computer to churn out a couple of hundred systems, or use the worlds you've already got and expand them up as time permits. Ross Inglis pointed two things out to me about this system; it makes adventure in a single subsector easier, because there's so much more to do in each hex; and it's likely to keep bored or lonely *Travellers* happily occupied for hours, much as *High Guard* and *Striker!* do.

In conclusion: Not as clear as earlier *Traveller* materials. If you want to generate or GM detailed *Traveller* star-systems, and have a lot of time to spare, this is the item for you. If you simply want expanded scout characters, then egotism aside *Star Patrol* is similar and cheaper.

Presentation:	**7**	**Enjoyment:**	**8**
Playability:	**7**	**Complexity:**	**10**
Skill:	**8**	**Rules:**	**8**
Overall:	**7**		**Andy Slack**

Instead of the usual opening jokes about Paul Cockburn's piles, Pete Tamlyn's latest kneecapping and Ian Livingstone's dangerously swollen bank account – a few words on a fearful threat to civilisation.

This month, May, there's an interesting test case in the Old Bailey. Our wonderful police have decided the Obscene Publications Act can, by judicious interpretation of its words 'to deprave and corrupt', be used to suppress non-obscene literature – specifically, information on drugs. The motive (fighting addiction) may be lofty, but the means (censorship, book-burning) are incredibly dangerous to freedom.

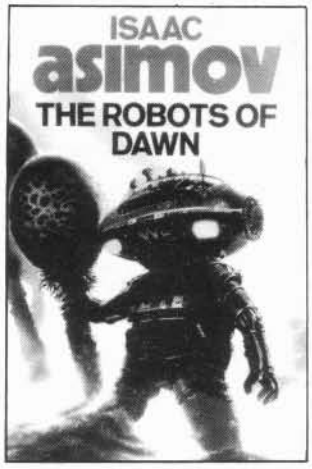
You think it won't affect you? The unwritten rule which seems to be the police criterion for prosecution is: 'thou shalt not go into any detail about drugs in any book'. Thus, among the many titles now impounded are well-known items like Hunter Thompson's *Fear and Loathing in Las Vegas* and Tom Wolfe's *The Electric Kool-Aid Acid Test*; the impact of each is distinctly *anti*-drug, but as Bernard Shaw observed in 1899, censors work by rules and prejudice rather than actual intelligence. Further victims could include Philip K Dick's novels, eg *A Scanner Darkly*; reams of SF featuring such common predictions as legalized pot; the 'Lensman' books (yes!); and *White Dwarf*. Preposterous? Look back at the reality-bending potions described over the years in *Treasure Chest*, and imagine™ how they might seem to a sufficiently nasty-minded censor. Think of the Moral Majority loons who *believe* that *D&D* depraves and corrupts, and could prosecute its 'pushers' under the Obscene Publications Act if the legal precedent is set. Me, I've sent a couple of quid to the defence fund in the test case (*Right to Read*, 249 Kensal Rd, London W10).

No doubt the DPP will be after Anne McCaffrey's latest dragonsequel, *Moreta: Dragonlady of Pern* (*Severn House* 410pp £8.95; *Corgi* 410pp £3.95), which has lots on drugs since it concerns a 'flu pandemic ravaging the over-familiar world of Pern. This plague is countered by alternative-technology vaccinations which the *Critical Mass* biology consultant, Brian Stableford, assures me would replace the 'flu with an epidemic of serum hepatitis... The plot thus centres logically on Pern's fumbling paramedics; realizing that her fans wouldn't stand for this, McCaffrey inserts extraordinary plot contortions to keep the beloved dragons at stage centre. Example: despite extensive metalworking and glassblowing industries, Pernfolk use hollow thorns for hypodermics, which for some arcane reason can't possibly be sterilized and re-used, so when supplies run low the heroine, Moreta, must save the day by dragon-powered time travel to the next hollow thorn harvest.

All the gimmicks recur – dragon telepathy, teleportation and time travel, excessive dragon cuteness, sugary scenes of 'Impression' in which boy/girl meets dragon, and a range of stock McCaffrey characters familiar from previous books, for all that *Moreta* is set 900 years earlier. The time travel is surely a mistake. It's just absurd that such a useful talent could be forgotten in the next

Critical Mass *is a regular science fiction and fantasy book review column, by Dave Langford.*

BONFIRE OF DRAGONS



few centuries for its dramatic rediscovery in the enjoyable *Dragonflight* (1968); while unlimited time-travel makes nonsense of the supposed tragedy of Moreta's final heroism, which consists of... a race against time. Oh, dear.

Much better – and for me, a pleasant surprise – is Isaac Asimov's *The Robots of Dawn* [*Granada* 419pp £8.95], successor to his previous SF/detective books *The Caves of Steel* and *The Naked Sun*. A vast improvement on the somewhat flatulent *Foundation's Edge*, it perfectly recaptures the feel of those two robotic puzzles which most critics regard as Asimov's best books. Again, detective Elijah Baley is called to solve an off-planet murder, or quasi-murder since here the victim is an advanced robot whose programming could only have been coaxed into the fatal crash by one man, as even the one man admits, while maintaining his innocence.

It's a cerebral book, with the intellectual pattern of the crime unravelling bit by bit in a skilled display of pacing and plotting, while the high point of physical excitement merely consists of Baley getting caught out in the rain (a quite effective scene, thanks to his agoraphobia). The setting is Aurora, the planet referred to in former books as having a fully integrated robot/human society, and Asimov relishes inventing and throwing in details which illuminate the culture: to pick an unsubtle example, sex is very free-and-easy on Aurora (indeed Baley gets laid for the first time in any of the books), so the word 'jealousy' appears only in risqué historical romances, where it's spelt 'j——!' As for whodunnit... clues are fairly planted with John Dickson Carr-style misdirection to ensure you don't realize they're clues, and the double climax satisfies. The butler – no, no my lips are sealed.

Of course there are flaws; Randall Garrett once defined a novel as 'a prose work of some length that has something wrong with it.' Though not actually flabby, *Dawn* is a trifle overweight – do we *have* to follow Baley in remorseless detail each time he visits the toilet? Again, in a traditional and irritating ploy for spinning out stories, Baley keeps Seeing It All as he's dropping off each night, only to Forget It All by morning – though Asimov does provide, perhaps for the first time in fiction, an outrageous justification of the cliché.

Two good books packaged for younger readers: Diana Wynne Jones's *The Homeward Bounders* [*Magnet* 224pp £1.50] and Michael de Larrabeiti's *The Borribles Go For Broke* [*Piccolo* 224pp £1.50]. The Jones book is expansive science-fantasy, with repulsive wargamers using numberless universes as their playing boards; the story's told by a Victorian-born boy who stepped into the wrong hex at the wrong moment, to be treated as an annoying random factor and discarded from the game. Forbidden to 'enter play', meaning to live any normal life, he travels endlessly between the worlds, like the Wandering Jew or Flying Dutchman – both of whom appear, as does Prometheus: few writers can bring off this sort of thing, but Jones does. She has the trick of conviction and empathy, of larding the narrative with humour where appropriate and thus heightening the desolation and horror elsewhere. A powerful little book.

The second novel of London super-deliquents, the *Borribles*, is also successfully funny-appalling, winning sympathy by its convincing pose of total real-life honesty. Without being specially foul-mouthed, de Larrabeiti's writing has a sordid relish, as witness his pongy meths-drinker ("Ben spat, and a solid oyster of gob spun once in the air"), the richly aromatic sewer scenes, the lovable horse which drops an immense turd on hygienic Inspector Sussworth of the police's Special Borrible Group. Sussworth and his minion Sgt Hanks are brilliantly awful grotesques, like Dickens characters; with their ghastly dedication they'd burn any number of ideologically unsound books, especially this one. Meanwhile the main story is about bloody internecine strife between Borribles, and amounts to a mini-epic. Fine stuff.

The Big Wheel by William Rollo [*NEL* 283pp £2.25] is an impressively researched near-future novel: high-tech, high-jargon strife in orbit as the sands run out for Earth and US/USSR orbital stations fight over the corpse. Stripped-down characters and general unremittingness make it an exhausting read, but not bad at all... *The Science in SF*, ed Peter Nicholls (*Mermaid* 208pp £7.95], a multi-authored, multi-illustrated reference book already plugged here, will never be any cheaper than this softcover edition – essential, despite a few boobs, for *Traveller* fans... *The Robert Sheckley Omnibus* [*Penguin* 392pp £2.50], a welcome reissue, is a good introduction to one of SF's wittiest authors... *Terrahawks* [*Sparrow* 121pp £1.25] is a juvenile novelization of a TV series whose name escapes me... Frank Herbert's *Heretics of Dune* [*Gollancz*], Russell Hoban's *Pilgermann* [*Picador*] and L Ron Hubbard's *Battlefield Earth* [*Quadrant*] came late and will be dealt with next issue, if I survive reading their combined 1,443 pages. No flowers by request.□

THRUD THE BARBARIAN

The Three Tasks of Thrud

Chapter 2: The Wizard's Lair

EVENTUALLY, THE WIZARD'S CASTLE IS REACHED...
IN HIS DRUGGED STATE HYPNOTISM SHOULD BE EASY!
WAKE UP BARBARIAN, AND LOOK INTO MY EYES - YOU WILL OBEY MY COMMANDS, BARBARIAN -
I AM YOUR MASTER... YOU WILL PERFORM THREE TASKS FOR ME, THEN YOU WILL LEAVE HERE AND REMEMBER NOTHING
YOUR FIRST TASK IS TO COLLECT THE TEETH FROM THE BEAST OF GOR - YOU WILL LEAVE IMMEDIATELY!
I OBEY!
SNAK
BARBARIAN! WATCH OUT FOR THE MAGIC...
VOOO

The Moonbane

A Short Tale of Gothic Horror
by Chris Elliott and Richard Edwards

On such a night, I would never normally have accepted a dinner invitation, and that I had, said much for my friendship with Max von Arnica. I call it friendship, but it was one of the oddities of our relationship that until tonight we have never met socially. An extensive correspondence resulting from our mutual interest in the biological sciences had led to a number of joint publications, but despite being near neighbours, it was a long while before we met, and even longer before I visited him to assist in his research into biopsychic morphology. This did not worry me unduly, for although Max's eccentric behaviour had earned him the reputation of being a recluse, and precluded any possibility of a normal social life, he treated everyone alike in this respect, and I felt that it was through no fault of mine that a close working relationship had not become anything more. Indeed, it had seemed to me for some time now that his reclusiveness did not come naturally to him, but, like a leper's bell, was a hated necessity exercised for his own and other's protection.

The only son of a wealthy family, he had lived since his parents' death in the rambling old house where he had been born, and since his tastes were modest, the income from a family trust fund was more than enough for these and the upkeep of the house. The remainder he poured into his passion for biopsychic research. Before we met he had published a number of well received papers, and it was one of these that had prompted me to write to him. We became regular correspondents, and soon it seemed natural to meet. Although he eventually agreed, it was then that I first become aware of his dislike of venturing far from his home, his extreme aversion, at times amounting to a morbid fear, of being away at night, and his equally strong reluctance to entertain guests after nightfall. Over the years, although he was a courteous man in his dealings with others, these habits had caused him to be shunned by his neighbours, and but for the occasional tradesman and his brief contacts with local shopkeepers, he now saw no-one. I had felt that I was gradually breaking through his self-imposed barriers, but for all that, tonight's invitation had been completely unexpected.

The main gates were rusty with disuse, and, as was my habit, I pushed open the small wicket gate beside them and stepped through onto the gravelled drive. For a moment I paused. It was past five o'clock, but there were still several hours until nightfall, and the day was only just starting to take on the luminous quality typical of late summer evenings. Reaching the house, I was immediately greeted by Max, who must have seen me coming and been waiting by the door. Knowing his habits, I had expected to begin dinner almost immediately, and was prepared to leave before dark, but to my surprise he made no move to eat, serving us drinks in his book-lined study whilst we discussed his latest research, and then insisting that I accompany him to the extensive cellars, where he ignored my protests and returned with a dusty bottle that had lain there before either of us was born. He was in every way the perfect host, but there was a nervous tenseness about him that puzzled me. It was not concern that long disuse had caused him to forget the basic courtesies of entertaining; on the contrary, his easy grace was almost automatic, and he seemed to be waiting, marking time until some appointed hour.

As we spoke, an idea began to form in my mind of why he had invited me, but even as I became aware of it I thrust it out of consciousness. If I were right, it was almost too monstrous to credit, and if I were wrong I could not insult a man I thought of as a friend by even entertaining it.

We ate in the main hall, but Max had ignored the huge mahogany dining table and instead set a small side table by the bay window overlooking the terrace. Like many batchelors, he was an accomplished cook, and the meal, though simple, was chosen with precise taste. For a while, I forgot that the evening might have any ulterior purpose, and concentrated on my plate. The main course was steak. As I cut into mine, and scarlet juices welled around the knife, my earlier suspicions resurfaced, and this time they slipped past my guard. What I had been meaning to say was forgotten as I glanced toward him. The expression of anguished yearning on his face was gone so quickly that it might never have been there, but in an instant my worst fears were realised. We looked at each other, and then he burst out:

'I had to tell someone, and you are the only person I can call a friend. The world thinks of me as one who has chosen solitude, but they do not know what has made me choose it. Whilst my parents were alive they shielded me, and now, though they are dead and our line will end with me, in their memory I keep my secret that the family name will remain untarnished. Sometimes, though, it is almost too much to bear, that I am denied the companionship of friends and family that others think of as their right. Anton, you must know, I am...' I interrupted him with a hand on his arm. Instead of the loathing and revulsion that I would have expected, I found that I felt only a horrified compassion for him.

'You do not need to tell me, I had guessed already. Your reluctance to be in the company of others after dark, that was not misanthropy or some strange phobia, was it? You made a general habit of it so that the real reason would not be guessed, and after a while people accepted your solitude at face value.' He nodded dumbly. 'Is there no cure possible for this condition?'

'None; all my research has been fruitless. Even the cause of my affliction is a mystery. I am thought of as a scientist, but my science has been powerless to help me.'

For a long while we sat in silence. As we had been eating, the glowing dusk had slipped almost imperceptibly into night, and we now sat in a pool of candlelight. I was at a loss for words, and could only watch him as he sat there, head buried in hands. Eventually he raised his head and looked at me. He must have read something in my face, for his expression altered.

'It is happening, is it not? The change?' I said nothing, but only nodded.

'Then you must go, now, quickly. No, no argument, please, I had wanted you to see for yourself, but I could not stand to have you here, it would be more than I could bear. Afterward, if you can bear to deal with me, we can talk again, but for now, go!'

He gestured toward the door, and I almost ran from the house. Outside, the darkness was ebbing away as a perfect circle of silver lifted over the treetops. I reached the gate again, and stepped out onto the road. As I walked past the brick wall that encircled the property, I shuddered convulsively as the full horror of Max von Arnica's position came home to me. To be forever cut off from the full companionship of his fellows by a cruel freak of fate – I stopped and listened. On the way up I had looked forward to the return journey, but the night now seemed very empty, and I longed to hear a friendly voice to tell me I had company on the road. Then, from away on my left, came a long, questing howl. I froze, and after a few seconds it was repeated, nearer this time. With a feeling of unutterable relief, I threw back my head and answered it. I was no longer alone.□

Lew's Views *is an irregular column by Lew Pulsipher, discussing ideas and giving advice for the inexperienced fantasy role-player.*

Sign Here Please...

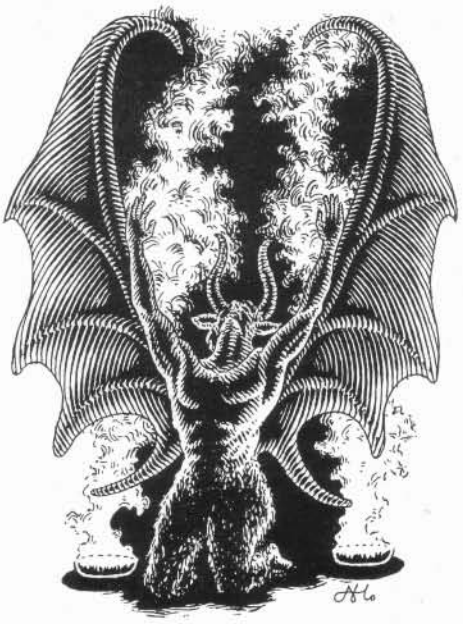
Devils and Wardpacts in FRP

Some time ago I read a story – I can't recall the title or author – in which a supernatural creature from another place, a demon if you will, guarded some passage or treasure. The demon was under a *wardpact*, that is, he had agreed to stand guard only under specific conditions. Thus he didn't simply bar passage to all, rather he tried to stop anyone who was at least 5'4" tall or had white skin (or something like that...).

This notion has potential for FRP adventures. In a recent *AD&D* adventure I placed a barbed devil in a passage leading to an evil cleric's temple-cum-hideout, under wardpact to allow no one who carried a sword or wore armour to pass. Two different parties ran through the same situation. In both cases, the players were thoroughly disconcerted when they saw the devil at a distance because it stood still, silent. Was it a creature or just a statue? At a distance, in poor light, the devil's skin could easily be mistaken for stone. Each group decided to *lightning-bolt* the 'statue', in both cases to no effect (devilish immunity/magic resistance). One group then walked up, heard the devil proclaim its pact ('No one bearing a sword or wearing armour shall pass'), and discussed what to do next. They thought about sending a thief past the devil to try the door behind but before they could decide, the cleric's minions attacked from a side passage.

The other group fired arrows until the devil moved aside (I forgot that non-magic weapons won't harm a barbed devil). They approached until the devil reappeared in the passage and proclaimed its pact. The adventurers tried in vain to discuss the matter with the devil; finally a high-level cleric tried to 'turn' the creature, and though he failed, the devil regarded this as an attack which might have been successful and *teleported* behind the cleric to strike.

In both cases the devil was ultimately defeated, but the situation was much more interesting than a typically violent dungeon encounter. Moreover, the players had the option to take the wardpact into account, to try to get around the devil without attacking it.



In most wardpacts the creature involved would be one that's been summoned/brought to this plane from another by a mortal who wants the creature to accomplish a particular mission. The exact terms of a wardpact, including the length, are a matter for negotiation between the summoned creature and the summoner. One must assume that the summoner has some power over the devil (or whatever), or else he'd be unable to compel any kind of obedience. This power may be no more than the ear of an archdevil (if you don't agree to this, great Baalzebul will hear of it). The more powerful devils are less likely to be impressed by mortal powers, but all depends on circumstances. If the summoner employs a *spirit wrack* on the monster, or has some other means of inflicting pain, some kind of deal is likely to result.

But devils, being arrogant, confident of their power, immortal, etc, always need to feel they have some way out, that they haven't given in completely to a mere mortal. Hence the wardpact's limitations. When you role-play the devil or other creature acting under wardpact, keep this in mind. You don't need to decide beforehand how the creature will react in every conceivable situation. Put yourself in the creature's place to decide how it reacts at the time. Not only does this require less preparation, it may be more 'realistic'. For example, I didn't decide before the game that the devil would attack if a High Priest tried to turn it, or that it wouldn't attack when someone shot at it.

From the referee's point of view, the evil devil will certainly do its best to honour the deal in word but not in spirit. Going back to the example above, the cleric evidently wanted the devil to prevent anyone from passing, but couldn't make a deal for more than sword and armour. Presumably the devil would not allow someone carrying a mace but not a sword, and wearing no armour, to pass. But what if a fighter removed his armour and sword, walked past the devil, then had his arms thrown to him? He might even tie a rope to his arms to drag them behind. This wouldn't be in the spirit of the devil's agreement, but would certainly be within the letter, so the monster might gleefully let the adventurer pass. In almost any wardpact you devise there can be room for this kind of double-dealing, if the players want to look for the opportunity.

By the way, it's doubtful that a devil would deign to discuss the details of his wardpact with adventurers, or if he does he'll probably lie about it. But who knows?

Here are a few wardpacts that could create interesing situations:

No one may pass. The devil may allow two or more people joined together as a group, perhaps even pig-a-back, to pass. This is a particularly shifty devil, I think.

No human may pass. But elves, orcs, and so on can...

No living thing may cross this line. But adventurers could dig around the line, or perhaps feign death.

To pass by me is death for all men. But women won't be bothered...

No one bearing weapons may pass. But weapons can be thrown before, or dragged after.

Anyone who stands in this corridor will die. But will the devil let someone crawl or *fly* through?

No shoes or clothes may pass. Is armour clothing? Perhaps not, but armour is much less effective (and is quite irritating) if worn without some sort of clothing underneath. Picture a group of nude but heavily armed adventurers barging in on the enemy. Does the defense rely primarily on weapons of cold? Or have the defenders strewn irritants or sharp objects on the floor?

If a devil or demon is feeling particularly nasty, it might ask a riddle even though the correct (or incorrect) answer has nothing to do with its wardpact.□

THE NAKED ORC

A Study of Orcish Society by Rufus Wedderburn

Orcs are certainly the commonest monsters found in the game of *D&D/AD&D*. They are also the most abused. Both players and DMs are responsible for this. The players' attitude usually is 'Let's go through the orc caves', just to limber up a bit, and the DM, when stuck for an encounter, invariably throws a few orcs in. The ensuing battles are normally pretty mundane, impersonal affairs with the occasional character being trampled underfoot. The monsters have little purpose, no character, and no relation to the campaign.

Most people know that the orcs originally appeared in J R R Tolkien's *Lord of the Rings* trilogy. Readers of this admirable work will appreciate the terror and disgust felt for orcs in all their various forms, so that the players don't enjoy being lost in the orc caverns, and are scared witless by numerous ambushes and arrows from the dark. Making the players work to get out is far more desirable than a picnic of orc slaying. There follows an attempt to give the orc more flavour, colour and menace.

Description

Orcs appear in many different forms, ranging from the pathetic *snaga* slave orc to the monstrous *olog-hai*, comparable to trolls. There may be many different characteristics and DMs should have a good idea how certain tribes look. Examples of these differences include skin colour, skin texture, flabbiness, tusks (appearing from various places but usually the mouth), ears (pointed ears, no ears, ears with flaps etc), build and size (usually depends on type), facial features, even runny noses.

The outlines given below are extremely general, and will depend upon climate, living conditions, tribes and other adaptations. The DM can have great fun creating and personalising various clans and tribes.

The statistics and descriptions given below are the 3 main orc types, and can be modified as the DM wishes. Figures for the young will alter with maturity.

SOLDIER ORC	*Male*	*Female*	*Young*
Armour Class:	9-4	9-8	9-7
Movement:	15"	15"	15"
Hit Dice:	2-4	1-2	½-1
Attack:	by weapon	1-6, claw	Claw/weapon
Alignment:	Lawful evil	Lawful evil	Neutral
Intelligence:	Average	Sly	Varies
Morale (*Basic D&D*):	7/8	5	6

The soldier orc is the mainstay of the orc fighting force. If used properly he is a cunning and dangerous adversary. They vary considerably in size and build depending on Hit Dice. The largest of the soldier orcs are almost man-size and weigh about 150-175lbs. Their various skin colours will be darker shades of green, brown and even purple. The weaker types will have slightly lighter colouring, but let the players work this out for themselves! They are well trained fighters with a good knowledge of weapons and how to use them effectively. Occasionally, the more powerful females may be found sporting the odd dagger, chair-leg or other weapon!

Higher Leaders

These rather nasty types rise to the head of the orc ranks mainly because of their strength in combat and magic which enables them to wipe out adversaries. A fighting leader's most important quality is the ability to instil absolute terror. The ringwraiths are good examples. A sorcerous leader should be charismatic enough to bind the orcs to his or her needs. Saruman is a good example of a sorcerous leader. Orcs fear their leaders, and often admire them (usually gained by what the leader says he or she can do for their cause).

For lower leaders within the overall force we can look to trolls for group leaders, or even the legendary Olog-Hai in some cases. Within these groups the stronger uruks will be found in charge of companies. In adventures where the players are of low-level, uruks can replace the trolls and soldier orcs replace the uruks. The main force will consist of snaga and weaker soldier orcs, in this case.

Fighting

Contrary to popular belief orcs are not stupid. As far as fighting is concerned they are cunning, agile and wicked. They need to be as they prefer not to get hurt in combat (who doesn't?). If they lack numbers (which is rare) they will kill by more devious methods, such as Boromir's death by archery.

They will attempt to overrun the enemy with a huge irresistable rush, pushing snaga before them to tire their opponents. Uruks will lead and choose strong opponents to prove themselves in single combat. Trolls and other powerful creatures will follow up and push the orcs before them, hopefully preventing a possible rout.

Something needs to be said about the females and young. The rule (but not the exception) for females is that they only fight to protect the young or a beloved chief, unless of course the female in question is the monstrous wife of a huge uruk or some other orc. The larger of the young males will, however, cheerfully pick up a discarded scimitar and go hacking at likely adventurers. Other youngsters will fight if attacked or to protect the females, if they are not already out of the nearest door!

SNAGA	*Male*	*Female*	*Young*
Armour Class:	9-6	9-8	9-7
Movement:	15"	15"	15"
Hit Dice:	1	½	1hp-1HD
Attack:	by weapon	2-5 claw	Claw/weapon
Alignment:	Neutral evil	Neutral evil	Neutral
Intelligence:	Wily	Average	Varies
Morale (*Basic D&D*):	5	3	4

The snaga is the smallest and weakest member of Orcish society and inevitably means that snaga orcs are bullied and used as servants. The name snaga actually means slave. They tend to be totally obedient to their more powerful masters and, almost without exception, hate their superiors. They are used for the less glamourous and mundane tasks, but are also used in battle to great effect.

They usually appear hunched and wiry and rather revolting. When in action they are relatively weak but incredibly quick. They vary greatly in skin colour but are usually lighter shades of brown, green or even a grey colour.

Generally, females and young will rarely be encountered with weapons or armour but the more mature young males will have weapons, and know how to use them! Morale given is low but will be greatly modified by powerful leaders, at the DM's discretion.

URUKS	*Male*	*Female*	*Young*
Armour Class:	8-3	8-3	8-3
Movement:	15"	15"	15"
Hit Dice:	5+	2-3	1-2
Attack:	by weapon	Claw/weapon	Claw/weapon
Alignment:	Lawful evil	Lawful evil	Neutral
Intelligence:	High	Average	Low-average
Morale (*Basic D&D*):	10	8	9

These are the largest and most terrible of the true orcs, often deadly to the unprepared adventurer. They are roughly man-sized but can reach as much as 7ft in height. Their colouring is mostly black but could be dark purple. They are powerfully built and renowned for their great strength, ranging from 17 to 18/00 with the appropriate bonuses. Even with their bulk they are quite quick. This, coupled with good weapon skills, creates a lethal fighting machine. They live to fight and kill, and relish in dealing out unpleasant death. They rarely surrender.

Because of all this they are commonly found as captains or clan leaders. Often in large armies, they are brought together into fearsome fighting units and used as shock troops.

A mention must be made of the Olog-Hai. These are not true orcs but a cross-breed of troll and orc. They vary, depending on troll and orc type involved in breeding. They are huge, strong, agile, fierce and cunning. Reputed to have a stone-like hide equivalent to platemail, they are extremely rare.

Weapons and Armour

Generally, orcs dislike heavy, bulky armour. However, the males will usually have some form of armour on. Guards, patrols, armies and occupants of dangerous areas will always be armoured.

The lesser orcs, both snaga and the weakest of soldier orcs, will rarely wear more than scale mail; usually they prefer non-metal armour. Larger soldier orcs will wear banded mail, but due to its constraining nature, would prefer chainmail and/or a shield. Even the uruks dislike metal armour, but will wear banded mail and even sport a shield. Metal armour will be a rare and valued item within an orc community. Orcs will use a wide range of weapons and bows, depending on availability.

Clans

For self-preservation from men and other monsters, orcs band themselves into clans. A clan can vary in size from fifty to thousands. Within the clan will be the male hunters and fighters, and the females and their young with larger leaders. About 50% will be male, 30% female and 20% young. A clan needs to be about 300-400 strong before it is joined by trolls etc. About 40%-50% are snaga, 40%-50% soldier orcs and roughly 5%-10% are uruks. This needs to be vague, however, as a higher level adventure may have clans comprising totally of uruks, or low level adventures may have mainly snaga clans.

Take, for example, the *Slobbering Jaw* clan. It consists of about 50 orcs in an underground complex in a 4th level adventure. The nasty creatures are typically terrorising villagers. They are led by a tough uruk Franzlitz Face Slitter and his charming wife Elga the Spleen Tickler. Under Franzlitz's direct control are the 13 soldier orc males (3HD) and their (4HD) sergeant, Griznak Gut Sucker. Elga has the job of bullying the 12 snaga males. The other 14 females and 10 young are left to get on with it. Needless to say, all are totally loyal to their clan. The banner and shield designs are also important. In this case a black field with white jawbone would be suitable.

Amounts of accumulated treasure from raids and trade must also be considered. For example, an established clan with regular raids will slowly accumulate large amounts of wealth. It will, however, come in appropriate forms such as weapons, cloths, livestock etc, depending on the area where the raids take place.

To give the campaign extra flavour and the players extra problems, the clans should be given language variations. Also in different areas of the continent the languages should be totally different. For instance, using *World of Greyhawk*, orcs of the Pomarj would not understand a word of the orc languages in the Bone Marches. In all probability the *Slobbering Jaw* clan of the Pomarj and the *Tigers Teeth* clan of the Pomarj would have difficulties in conversing due to slight language variations, providing they didn't attack each other on sight.

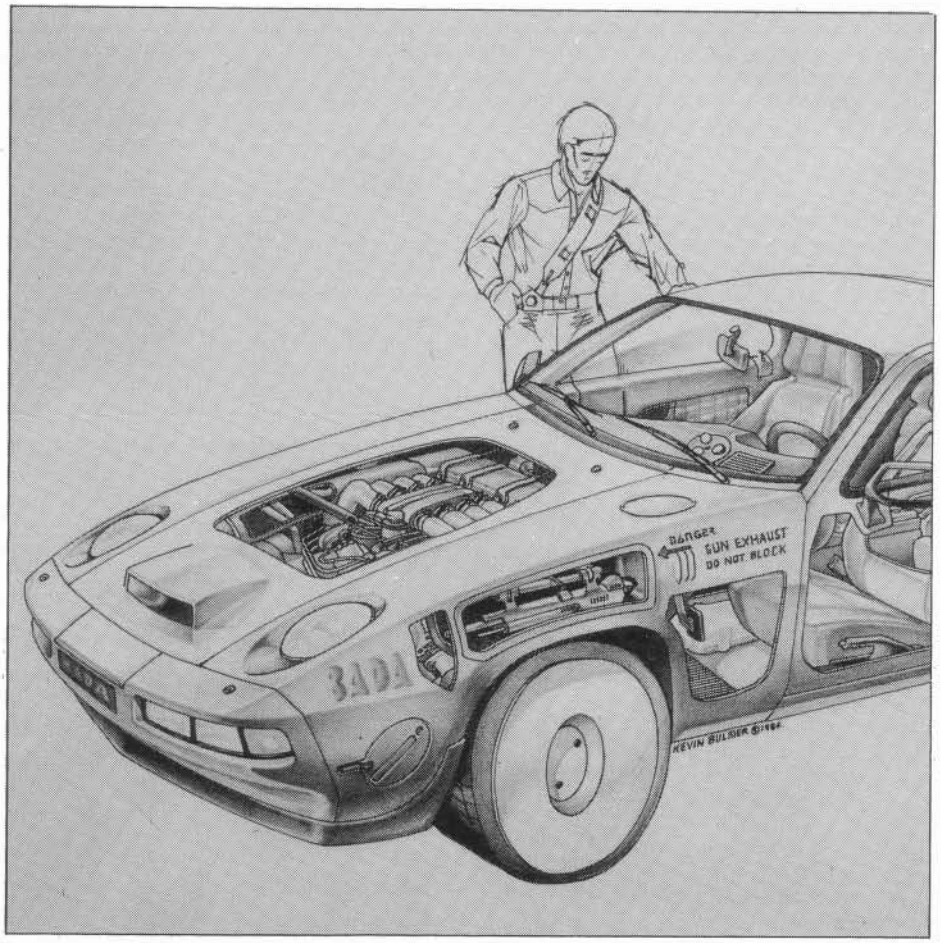
Bases

Each functional clan needs a secure base of operations. This may take the form of anything from tree houses to an impregnable fortress. Due to their nature they prefer living underground. Therefore they will attempt, and usually succeed, in overrunning large areas of a dungeon complex, or dwarven mines and the like. They will, however, live deep in forests. They will capture fortresses ranging from small towers to massive castles, take over villages, or even dig their own homes. Apart from being underground they like to inhabit mountain areas, often in natural cavern complexes. Needless to say, these orc infested areas quickly become dangerous and evil, unless the evil already there drew the orcs in the first place.□

Crash Course *is our new alternate-monthly* Car Wars *column, written by its creator, Steve Jackson of* Steve Jackson Games, *from the USA.*

Spare Parts

I suspect my hosts here at the Workshop must think me a little bit peculiar. On this, my first trip to England, they have done their best to entertain me, show me the sights, etc, etc... and when they ask me what I'd like to do, I say, 'Is there a spare typewriter somewhere?' I can't help it – I like to write. But, good host that he is, my namesake located me a quiet place, plugged in the typewriter, and said 'Go to it.' And the logical thing to start with is Car Wars, *since I've promised* White Dwarf *a regular alternate-monthly column.*



Occasionally, I meet someone who is totally serious about *Car Wars*. I'm always amazed. It's not a game that is meant to be taken seriously. True, we've gone to great lengths to build up the *Car Wars* universe and to keep it consistent in *Autoduel Quarterly* and the various *CW* supplements... but it's still tongue-in-cheek. America in 2034 is a strange and violent place, and most people there have been driven a bit loony. That's all right. So are we all. That's part of the appeal of the game. I don't think a deadly-serious *CW* supplement would be any fun!

The *Car Wars* question that I'm asked most often, both here and back home, is 'What's coming out next?' The answer is... a lot of things. Now that we have this universe worked out, we're going to have fun with it. After all, everybody else is... (don't worry, Ian. I'm not going to say a thing about *Battlecars*. I was thinking of *Sleigh Wars*. Honest).

Obviously, *ADQ* will continue to appear regularly. As I write this, No 5 is about to go to press. And we'll keep publishing the occasional expansion. But there are several *new* sorts of *Car Wars* project in the works.

The American Autoduel Association
This, of course, is the national autoduellist's club in 2034. But, here-and-now, it will be the 'official' *Car Wars* club, too. Among other things, it will sponsor tournaments. I don't know whether *Games Workshop* will set up a *British Autoduel Association*, or whether we'll just invite British fans to join the *AADA* – got any suggestions? Check *ADQ* No 5 for the gory details, such as they are to date. When we have an answer to the British question, I'll give it in this column.

Play-by-mail Car Wars
This is just starting; we licensed *Prometheus Games*, a new US company, to do it. There's no provision yet for a UK game, but if there's interest, something will be arranged.

A Computerised Version
This is under development right now by *Origin Software Systems*. Initially, it will be programmed for the *Apple II+* and *Atari*, with the *IBM PC* right after. Now that I've seen how popular the *Spectrum* is in the UK, I'll be recommending that a *Spectrum* version be produced as well.

The AADA Vehicle Identification Guide
This is going to be sort of a 'monster manual' for *Car Wars*... listings and descriptions (and counters!) for over a hundred vehicles.

Uncle Albert's Catalog
Uncle Albert is the super-salesman of 2034... you've seen his ads in *ADQ*. If he thinks some poor duellist will buy it, he'll invent it and sell it. This book will include *all kinds* of gadgets, both the ones already scattered through the pages of old *ADQs* and lots of new ones, ranging from the highly useful (like fireproof armour) to the utterly useless but amusing (like a video game attachment for your targeting computer). (And if you want to know why we would 'waste' space with a humorous listing, consider... In the first place, it's fun to write things like that, and , I think I mentioned, the *Car Wars* universe is not entirely serious. And in the second place, imagine the fun *you* can have as a referee by letting your players capture a car fitted with that sort of gadget, and describing the effects as they try to figure it out!)

Programmed and Solo Adventures
These may or may not, be the same thing. A solo adventure doesn't have to be numbered... and a numbered adventure may (or may not) need a referee, and may (or may not) allow more than one player to get in on the fun. Suffice it to say that, in addition to the smaller adventures in *ADQ*, we're planning at least two follow-the-numbers style adventures for 1984 (2034?) publication.

Adaptations for other RPG systems
We covered superheroes with *Autoduel Champions* There are other possibilities... and don't ask what *GURPS* is, because I'm not telling yet.

Next Issue. We'll cut the news-and-plugs routine and get down to the game itself... with *Punks of 2034*. Comments and suggestions – for this column, for *Car Wars* in general, or for any other SJ Games material – can reach me c/o Steve Jackson Games, Box 18957, Austin, TX 78760, USA.□

A thrilling fantasy adventure serial in which you are the hero. If you did not successfully complete last issue's adventure or are starting the adventure for the first time (without playing through part one in the last issue), begin at Getting Started, *below. If you have completed Part One, go straight to 1.*

THE CASTLE OF LOST SOULS

Part Two: The Quest
by Dave Morris and Yve Newnham

GETTING STARTED
This is an adventure like the well-known *Fighting Fantasy Gamebooks*. Your fate will be determined by the decisions you make – along with a little luck. Read only those numbered paragraphs you are sent to in the text – reading any out of turn may ruin the adventure. You begin by determining your *characteristics*. These show how good an adventurer you are.

1. Roll one die. Add 5 to this number. The total is your *Fighting Prowess*. The higher the score, the better you are at swordplay and other martial skills.
2. Roll two dice and add 10. This is your *Constitution*. A high score enables you to resist hardship, disease and poison, and gives you the strength to fight on even when badly wounded.
3. Roll one die and add 5. This is your *Cleverness* – how fast you can think and act in an emergency. Your *Cleverness* helps when you are trying to jump clear of a hidden trapdoor, hide from a pursuer and so on.
4. Roll one die and add 3. Add 1 more if your *Fighting Prowess* is 7 or less. Add 1 if your *Constitution* is 14 or less. This is your *Magical Fortitude*. The higher it is, the better chance you have of resisting the effects of hostile sorcery.

What you have just done is called *rolling up a character*. Note down your scores in each characteristic on the *Adventure Record*.

Adventure Record

Characteristic	*Initial Score*	*Current Score*
Fighting Prowess		
Constitution		
Cleverness		
Magical Fortitude		
Honour		

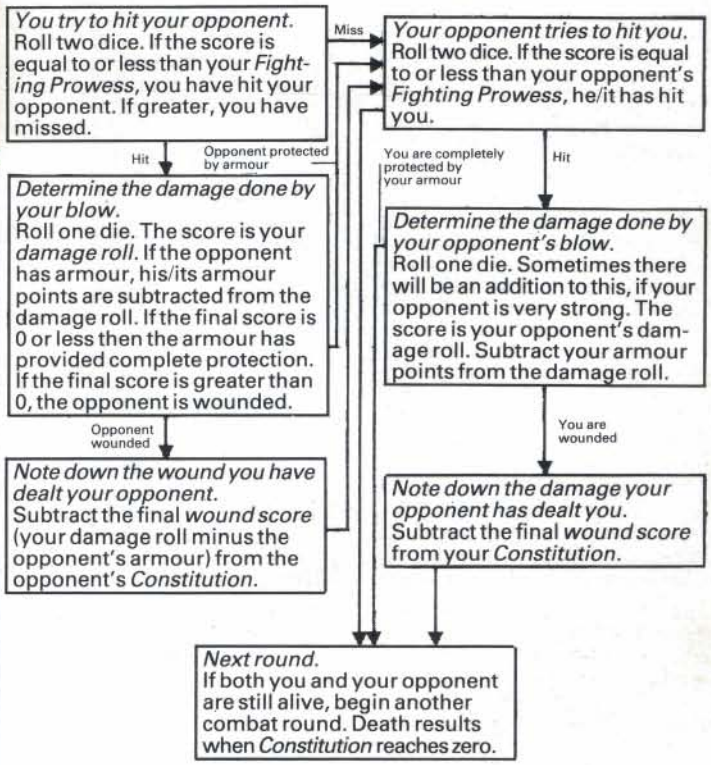
Armour

Gold Pieces

Potions

Other

Combat
When you have to fight, you will be told the opponent's *Fighting Prowess, Constitution* and armour. Note these down before starting the combat.
A fight consists of a number of *combat rounds*. During each round, both you and your opponent get to strike at one another. The sequence for each combat round is as follows:



Keeping Track of Your Characteristics
Keep careful note of your characteristics on your Adventure Record. Your *Constitution* could change quite a bit, as you take wounds in combat or suffer other hardships. Sometimes your other characteristics may change as well. Make a special note of your initial score in each characteristic as (unless you are told otherwise) your score in a characteristic cannot exceed its initial value. If you successfully complete this adventure, you will have a chance to permanently increase one of your characteristics.

Armour
The armour you are wearing reduces the damage you take from a blow. Your opponents will often have armour as well. In the case of monsters, this usually represents their tough skin rather than being actual armour. 1-point armour is leather (or thick hide); 2-point is chainmail (or horny scales, like a dragon's). You start your adventure with chainmail armour, which will absorb 2 points from the damage of any blow that strikes you. Note this down on your Adventure Record.

Equipment
You must note down the equipment you have on your Adventure Record. As well as the chainmail, you have a sword, a dagger, a bow and six arrows, a backpack for holding treasure, a *Potion of Healing* (see below), and 35 gold pieces. Whenever you pick something up during the adventure, note it down on the adventure record.

The Potion of Healing
You start with a flask containing one dose of this potion. When you drink it (which you can do at any time except during a combat), roll one die and add 3. This is the number of *Constitution* points you recover. The potion cannot, however, increase your *Constitution* above its initial score.

Honour
The more chivalrously you behave during the adventure, the more *Honour* you will acquire. Conversely, you lose *Honour* by behaving in an underhand fashion. In many cases it may seem easier to take a dishonourable course of action, but be warned that this could make parts of your subsequent adventures more difficult. You begin with 4 points of *Honour*.▷

The Adventure
You are the Champion of the Greengosh family, chosen by it's head, Hogron. He sent you on a mission to collect some magical boots from a cave, guarded by a great giant, which you slew after many adventures. Now you have returned and, rested and relaxed sufficiently after your ordeal, Hogron has called you to his study. Here he intends to explain the reasoning behind your expedition, and your next task. Go to **1**.

1: 'The Castle of Lost Souls,' Hogron explains, 'is where the demon Slank imprisons the souls of those who pledge themselves to him.' He hands you a glass of brandy. '...One day my father found an ornate bronze jar among his trinkets and wares. Unable to remember where he had got it, he read the inscription on the bottom. Immediately the arch-demon Slank stepped from the shadows!

'After some haggling, my father, concluded a deal with Slank – this was that he should prosper and grow rich in order to leave wealth for his sons and a dowry for his lovely daughter. For this price the demon would have his soul.

'Papa died six months ago. As you can see from this mansion and estates, the demon kept his side of the bargain. While Papa lay on his deathbed, then, Slank waited to take his soul to the Castle. None of us could see Slank, of course, but Papa had told me, his eldest, about the deal. He was rather upset about losing his soul there at the end, but actually I could rather see Slank's point of view – who loves a welcher? Anyhow, just as Papa breathed his last, a single tear fell from the eyes of our sister onto his face. The demon led him through low hills and swamps to where the Castle stands enshrouded by mists. Papa heard the demon chuckle as he closed the door behind them. Gathering his courage, he turned round and cast the single teardrop into Slank's face. The demon howled in pain and ran off through the Castle, clutching his eye which sizzled and smoked where the tear struck it.

'Papa was no fool...*is* no fool. Seeing that goodness is the means to destroy the evil demon, he barricaded himself in the Castle library and sat down to work out the necessary weapons. The action of killing Slank can be thought of as a spell which requires a crystal ball, a four leaf clover, the ashes of a saint, the hair of a nun, a fragment of the armour of the most chivalrous knight, and a tear from my sister's eyes. Luckily, Papa also discovered a book called *Biodialogos: Speaking With The Living*. He got through to us in a vision and told us to find a champion – that's you – because none of us are adventurers, obviously. He told us where to find the magic boots that are the only means for a living soul to find the Castle. He also checked the company accounts, in fact – he may have popped his clogs, but he's kept his head for business.'

Hogron thinks you should start with the teardrop, since his sister, Perterra Greengosh, is just upstairs in her room. Turn to **9**.

2: You buy them drinks (deduct 3 gold pieces). You recognize them from yesterday's interviews. 'Ah, you're the one who got the Greengosh contract, aren't you,' says one, accepting a cup of wine. Will you ask them if they know where you can get a crystal ball (turn to **6**), or do you mention four leaf clover (turn to **88**)?

3: You wake up in a gutter about midnight, wincing at your terrible hangover. You vaguely remember the gypsies getting you drunk, but after that everything is a total blank. You reach into your money pouch to find they have looted all your cash! Turn to **13**.

4: Curse the luck – you slip on a patch of damp grass and he turns round and sees you! With a single bound he is upon you, sword drawn. You have no choice but to fight.

Chivalrous Knight: *Fighting Prowess*: 8; *Constitution*: 18; 2-point armour.

If you win, turn to **77**. If you decide to submit, turn to **50**.

5: You go over to the bar and, while the innkeeper is pouring your drink, you reach up to remove the horse brass from the wall. Lose 1 point of Honour. Try to roll your Cleverness or less on two dice. If you succeed, go to **30**. If not, go to **83**.

6: They tell you there is an old hermit outside the town who might well have such an item, as he collects curios and odd artifacts. They will take you to his hut for 5 gold pieces. You could go with them straight away (turn to **27**), or first ask if they know where you can find a four leaf clover (turn to **40**)? If you will not pay their price, you could walk over to the bar and either chat to the innkeeper (turn to **65**) or attempt to pilfer the horse brass you noticed when you came in (turn to **55**).

7: You cross her palm with a gold piece. She gazes into her crystal ball. There she sees much of your past and a little of your future. How much Honour do you have? If it is 4 or more, turn to **49**. If less, turn to **22**.

8: You are scratched and bruised by a rain of blows as you charge for the door. Lose 3 points of *Constitution*. Turn to **73**.

9: Hogron tells one of his brothers to take you to Perterra. You are led up a winding staircase and along a gallery hung with old paintings. The brother guiding you is either surly or half-witted, for he won't answer when you speak to him.

You reach Perterra's room and the brother ushers you inside. You are surprised to see a little girl, no more than four years old. How will you make her cry? Will you: Twist her arm? (turn to **21**) Tell her a joke? (turn to **41**) Tickle her? (turn to **31**) Break her teddy bear's neck? (turn to **51**) Cut up an onion under her nose? (turn to **16**).

10: A Luck Charm may be used *three times only*, so you must keep track of how often you use it. Any time you must make a two-dice roll equal to or less than one of your characteristics, you can activate the Charm instead. Using the Charm means automatic success – you do not need to roll the dice. You must decide *in advance* when you use the Charm; you cannot use it to change a dice roll after you have attempted and failed. Remember it will work only three times only, so use it wisely. Turn to **86**.

11: Perhaps you will have more luck elsewhere. You could approach the adventurers (turn to **2**), the gypsies (turn to **15**) or even the innkeeper (turn to **65**). If you decide to have a go at stealing the horse brass instead, turn to **55**.

12: The lies flow from your tongue like wine from an uncorked bottle, and you soon convince Hogron that your brawl with his brother was the best way to make Perterra cry. In fact, when the brother enters nursing his black eye, Hogron berates him for being so obstructive. Pleased with your easy dishonesty, you head off into town for a lunchtime drink at an inn called The Four Leaf Clover. Turn to **74**.

13: You return to the inn the next day. If you wish to talk to the innkeeper, turn to **65**. If you would rather try to steal the clover-leaf horse brass, turn to **55**.

14: An elegant solution to the problem – as long as you are, in fact, chivalrous. Do you have Honour of 7 or more? If so, a fragment from your own armour will indeed serve the purpose. This is the reward of virtue! Turn to **36**. If your Honour is less than 7, you are not chivalrous enough, and you will have to consider another plan. Turn to **25** and choose again.

15: You take a bottle of wine (which costs 3 gold pieces) over to their table and they start chatting to you. You could try asking them about a crystal ball (turn to **67**) or clover (turn to **19**). Perhaps you could find out if they could introduce you to a fortune teller (turn to **70**).

16: At your suggestion, the brother gets a servant to fetch an onion. You cut it up, and soon the tears are streaming – not only from Perterra's eyes, but also from you and the brother. You collect her tears in a vial, and gain 1 point of Honour for your painless solution to the problem. Turn to **84**.

17: You have failed to obtain the armour fragment and so cannot continue with your adventure. You can roll up a new character and try again, or rejoin the adventure next issue.

18: You pass a group of townsfolk and gypsies gathered in a ring, shouting and

cheering. You stop to see what all the noise is about. There is a tall, thin man with a scarlet bandanna around his head taking coins from the people around him. He is taking bets on a cock fight. You could place a bet yourself (turn to **57**). If you decide to pass by, turn to **69**.

19: 'Why don't you ask the innkeeper?' they suggest. You go over to the innkeeper and inquire about the clover you need. Turn to **65**.

20: You creep off between the brightly coloured pavilions and find a quiet place where you can chip a fragment from the helmet. You then get rid of the helmet by selling it to a trader for 20 gold pieces. Turn to **36**.

21: You grab the little girl's arm and are about to twist it painfully when her enraged brother steps forward and pushes you. You stumble back against the wall. 'Don't you lay a hand on my kid sister,' he snarls. Will you lose your temper and hit him (turn to **61**) or choke back your anger and think of another way to make Perterra cry (turn to **47**)? Either way, lose a point of Honour for being so ungallant.

22: 'Your intentions are clear to me,' she says. 'If you want my crystal ball you must pay more than gold for it...' She pricks your finger with the point of her dagger, and a single drop of blood falls into the silver chalice which she holds out. You find you have lost 1 point of *Constitution* permanently! A *Potion of Healing* will not restore this point, and nor will anything else. In exchange for the droplet of blood, she gives you a crystal ball which she takes from a casket behind her. You take it and leave, feeling you have indeed paid dearly for this item. Turn to **43**.

23: The curse takes its effect on you – reduce your *Fighting Prowess* by 1 point *permanently*. Uttering a stream of colourful invective at this unhappy turn of events, you nonetheless make good your escape with the purloined ball. Turn to **43**.

24: As you enter his study, Hogron asks you to explain the thumps and shouts he has heard from his sister's playroom. Roll two dice. If you roll your *Cleverness* or less, turn to **12**. If not, turn to **59**.

25: Now that you have the teardrop, the crystal ball and the four leaf clover, all you need is a fragment of a chivalrous knight's armour. Will you: Try taking a sliver from your own armour? (turn to **14**). Go to the joust being held tomorrow? (turn to **45**). Go to see Wincho the Cleric, who keeps a small private collection of arms and armourat the refectory? (turn to **62**).

26: He offers you a Luck Charm for 20 gold pieces. If you decline this and continue to wander around the fête, turn to **86**. If you buy the Charm, pay him the 20 gold pieces and turn to **10**.

27: They lead you into the woods outside the town, through a little-used pathway. You are beginning to get suspicious. You turn to see one of them drawing his sword as he creeps up on you! He shouts to the others and all three rush in to the attack.

First Adventurer: *Fighting Prowess*: 6; *Constitution*: 8; 1-point armour.
Second Adventurer: *Fighting Prowess*: 5; *Constitution*: 7; 1-point armour.
Third Adventurer: *Fighting Prowess*: 4; *Constitution*: 9; 1-point armour.

Every round you must roll for each of them to see if he hits you. You can only hit one of them in any given round. If you feel you must flee, turn to **32**. If you fight them and kill all three, turn to **48**.

28: They order more wine. They are obviously trying to get you drunk. You tell them that you must be leaving soon. You get up from their table. Will you start talking to the innkeeper? If so, turn to **65**. If you'd rather try stealing the horse brass, turn to **55**.

29: You seize the helmet when his back is turned and start to skulk off with it. Roll two dice: If the score is less than or equal to your *Cleverness*, turn to **20**. If the dice score exceeds your *Cleverness*, turn to **4**. Either way you lose 1 point of Honour.

30: You take the brass, put it into a pocket of your tunic, finish your drink and leave the inn. Turn to **25**.

31: Unfortunately she is not ticklish, and carries on playing with her teddy bear. What now? It occurs to you that you could seize the bear and break its neck (turn to **51**) or send down to the kitchens for an onion to cut up in front of her (turn to **16**). If you are really exasperated, you could just twist her arm – in which case, turn to **21**.

32: You cannot fend off all blows as you turn to run. Lose 4 points of Constitution. You make off down the track to town. You do not lose Honour, because you were badly outnumbered. Turn to **52**.

33: Your blood boils and you draw your sword. The Cutpurse tries to duck away between two tents, but a caravan blocks his way and he has to turn and face you:

Cutpurse: *Fighting Prowess*: 4; *Constitution*: 6; 1-point armour.

If you win, turn to **91**.

34: To your dismay, if not complete surprise, they lapse into a drunken rambling and then fall asleep. You get up from the table, annoyed at wasting your money. Turn to **11**.

35: They are very wary of you because you are from out of town, but when you buy them flagons of ale they soon become quite affable. Deduct 3 gold pieces for the drinks. You ask if they know where you could get one of the items you need – the crystal ball (turn to **64**) or the four leaf clover (turn to **82**).

36: By hook or by crook you have obtained the daughter's teardrop, the four leaf clover, the crystal ball and the armour fragment. Gain 1 point of Honour if you have done all this without so far losing any Honour. Only the saint's ashes and the hair of a nun remain to be found – but Hogron suggests that since the town is not a very holy sort of place, you might have more luck finding the last two items en route to the Castle of Lost Souls. You agree and, pulling on the magic boots, you make ready to depart. Turn to **93**.

37: You try to divert her attention, but realize your deceitful words will not fool her. In desperation you hold your sword to her throat and grab the crystal ball. Lose 1 point of Honour. As you turn to make your escape, Gypsy Gayl calls on the spirits of the departed to curse you. Try to roll your *Magical Fortitude* or less on two dice. If you succeed, turn to **68**. If you fail, turn to **23**.

38: The innkeeper tells you that there are sometimes four leaf clovers to be found in the inn's beer garden. 'Why d'ye think it's called *The Four Leaf Clover*?' he laughs. After spending an hour carefully searching the garden, and 2 gold pieces on drinks, you find a four leaf clover! Turn to **25**.

39: After a short and vicious battle, the cock you bet on wins the fight. You get back twice what you bet, less 1 gold piece which the tall man keeps back from each wager. You press on. Turn to **69**.

40: 'Maybe the hermit'll have some,' suggests one of the adventurers. 'Can't say for sure – he collects just about anything.' They take you to meet him. Turn to **27**.

41: You tell a joke which has you and the brother in tears of laughter, but Perterra doesn't even smile. Then you try some amusing antics like pretending to juggle gold coins, but you drop one of your coins and it falls through a chink in the floorboards where you can't get at it. The girl turns away, bored, and you try something else. Do you twist her arm (turn to **21**), tickle her (turn to **31**), grab her teddy bear and break its neck (turn to **51**) or chop up an onion under her nose (turn to **16**)?

42: You climb the steps of the brightly painted caravan, push aside the silk curtain over the doorway, and enter. It is dimly lit. There is a strange herbal smell – incense, perhaps?▷

▷Exotically colourful fabrics hang down in drapes. You feel heady and disorientated, as though you have stepped from the noise and bustle into a different world.

You have several plans, and now you must choose which one to use. Will you ask her to tell your fortune (turn to **7**) – or suggest she reads her own fortune (turn to **90**)? A less honest, but possibly effective, approach would be to try and steal the crystal ball (turn to **56**). You might see if she'd like to join you for a drink and spend some time looking around the fête (turn to **53**).

43: Do you have the four leaf clover as well? If not, turn to **87**. If you have, turn to **25**.

44: You have just filched the brass when you hear a shout: 'Ho, Bimbo. Y've got a thief in yer bar!' Several heavyset men are closing in on you with cudgels and broken bottles. You draw your sword to fight them.

Homp the Blacksmith: *Fighting Prowess*: 5; *Constitution*: 10.
Klimpi the Tailor: *Fighting Prowess*: 3; *Constitution*: 5.
Torrick the Ruffian: *Fighting Prowess*: 6; *Constitution*: 6.
Bimbo the Innkeeper: *Fighting Prowess*: 6; *Constitution*: 7;
No armour.

Every round you must roll for each of them to see if he hits you, but you only get the chance to hit one of them at a time. After two combat rounds you see a chance to run for it – if you take this escape route, turn to **8**. If you stay and beat them all, turn to **73**.

45: You walk around the field where the joust is taking place. Amongst the various knights parading back and forth on horseback or cuffing their indolent squires you see very gallant looking knight accepting a maiden's favour. You can tell he must be chivalrous because he only kisses her hand. You approach him. Will you: Explain your quest and why you need a piece of his armour (turn to **72**)? Point out an unsightly dent in his breast plate and offer to rush with it to the armourer so that it can be repaired before the joust begins (turn to **81**)? Try and steal his helmet when he isn't looking (turn to **29**)?

46: You go on for a short distance, then it strikes you that there was something suspicious about the fat man. If you bought a Luck Charm, you find you no longer have it. If you did not buy a Charm, you notice that the money pouch on your belt has been stolen, and the thief has made off with all your cash. Turn to **66**.

47: Keeping a cool head but glaring at the brother with what you hope is a look of threatening malice, you try another tack. Do you assault the little girl's teddy bear (turn to **51**) or cut up an onion under her nose (turn to **16**)?

48: Well fought! You may attempt to increase your *Fighting Prowess* by 1 point, by rolling *more than* your current score on two dice. You check the bodies. You find 15 gold pieces and a *Potion of Healing*. You set off back for town, whistling cheerfully. Turn to **52**.

49: 'I perceive you to be a person of good heart,' she says, smiling at what she sees in her crystal ball. 'I will not deny you what you seek.' She takes a spare crystal ball from a casket behind her and hands this to you. You thank her and leave – but not before she adds that she may have a favour to ask of you someday. Turn to **43**.

50: You drop your sword and ask for quarter. 'Base varlet!' cries the knight, shaking with rage, 'I should spit you like a pig where you stand – but nay, for you have requested mercy, and I would not slay an unarmed foe. Begone!'

You scurry off into the crowds – disgraced...a failure... If you wish to try the adventure again you must roll up a new character. Perhaps your experiences in this incarnation will prove useful in your next?

51: You wrench the teddy bear from her arms and break its neck. She bursts into a flood of tears and kicks you hard in the shins. Undaunted by this or the loss of 1 point of Honour, you collect the precious tears in a vial. Turn to **84**.

52: You return to the inn. The gypsies are still here. If you wish to join them at their table, turn to **15**. If you now try talking to the innkeeper, turn to **65**. If you prefer a dishonest approach, why not try to pilfer the horse brass in the shape of the clover you seek (turn to **55**)?

53: She if flattered and smiles at you. You leave the caravan together and make your way to a large tent nearby. A few drunken figures – townsfolk and gypsies alike – stand, sit or lie around it. The wine and ale flow freely here. You push your way through the crowds of merrymakers and find a small table, where you ply Gayl with drinks. You spend 5 gold pieces, and soon she relaxes and starts to laugh and joke. A few of the more rowdy customers egg her on to dance for them. Eventually – quite quickly, in fact – she is persuaded and, picking up a tamborine you hadn't noticed before, she slaps it against her thighs and begins an erotic dance. The men all cheer, crowding in a circle around her and clapping their hands. You enjoy a last sip from the wine you've bought, then make a discreet exit. Returning to her caravan, you take the crystal ball and leave the fête. Turn to **43**.

54: You craftily slip the brass into your tunic, coolly finish your drink and stroll out of the inn. Turn to **85**.

55: You stroll casually over to the bar. While the innkeeper is pouring your drink, you surreptitiously reach up to take the horse brass. Lose 1 point of Honour and roll two dice. If you roll your *Cleverness* or less turn to **54**. If not, turn to **44**.

56: Roll two dice, attempting to score your *Cleverness* or less. If you do this, go to **79**. If you roll more than your *Cleverness*, turn to **37**.

57: You can wager up to 3 gold pieces on a proudly strutting bantam or on his opponent, who is larger but has a tattered comb. If you choose the former, turn to **39**. If the latter, turn to **92**.

58: He is insulted by your paltry offer! You will now have to increase your offer by 3 gold pieces to successfully bribe the armourer. If you do this, he does as you ask – turn to **36**. If you cannot or will not increase your bribe, turn to **17**.

59: You mumble some feeble explanation and then the other brother comes in behind you nursing a black eye. Hogron is unconvinced by your excuses and has you thrown out for disturbing his household. Dejected but determined to redeem yourself, you go in search of the clover and the crystal ball. You decide to console yourself with a lunchtime tipple at *The Four Leaf Clover* inn. Turn to **74**.

60: If you offered the armourer 3 gold pieces

or more, he pockets the bribe and shaves off a sliver of armour for you. Turn to **36**. If you offered 2 gold pieces or less, turn to **58**.

61: Your sudden punch catches him unawares, but despite his now bloodied nose he swings back at you. You are in a fistfight, and the brother is obviously a skilled boxer.

Brother: *Fighting Prowess*: 7; *Constitution*: 13; No armour.

Resolve the combat in the usual way. You are not wearing your armour, by the way. If you lose, turn to **71**. If you beat him, turn to **80**.

62: Wincho invites you in and seems to believe your story – that you are a collector and connoisseur of antique armour. He shows you his small but valuable collection, including the suit of plate worn by the valiant and pure knight of legend, Sir Quedri. While the trusting Wincho fetches tea and cakes, you break a splinter from the armour's breastplate. He will never notice its loss. You enjoy his hospitality for a while longer and then take your leave of him. Turn to **36**.

63: Gypsy Gayl has retreated to the back of the caravan. You wipe the gore from your sword on the velvet tablecloth and lift the crystal ball from its stand. When you bid her farewell, she spits on the floor. You leave quickly before she can think of a spell. Turn to **43**.

64: 'Can't say for certain,' says one, 'but another drink could jog our memories.' They all chuckle. If you decide to buy more drinks for them, then deduct 2 gold pieces from your Adventure Record and turn to **34**. If you decide to try one of the other groups, turn to **11**.

65: The innkeeper says that there are sometimes four leaf clovers to be found in the beer garden at the back. '...Hence the name of the inn!' he chuckles. you spend a couple of hours searching the beer garden and eventually find a four leaf clover. You have spent 2 gold pieces on drinks by now. Turn to **85**.

66: You see a young couple by the beer tent – a swarthy gypsy lad and his plump country maid. You ask where you could find someone with a crystal ball. 'You want Gypsy Gayl,' he tells you. 'She's the best fortune-teller for fifty leagues and more.'

He directs you to her caravan. Turn to **42**.

67: As soon as you mention the item you seek, their expressions become guarded. They exchange sly glances as they talk to you. You must roll two dice and attempt to score less than or equal to your *Cleverness*. If you succeed, turn to **28**. If you fail, turn to **3**.

68: You are able to resist her sorcery and make off with the crystal ball. Turn to **43**.

69: You find yourself jostled by an excited crowd of townsfolk. A man in a long purple robe catches your eye. He has been performing conjuring tricks – as you watch, he brushes his fingers together and creates a flare of light and a puff of green smoke. If you decide to pass by, turn to **86**. If you want to wait and buy one of the magical charms he has for sale, turn to **26**.

70: After finishing the wine they take you to the local fête, where they point out Gypsy Gayl's caravan. You approach it, hoping that here you will find a crystal ball for your quest. Turn to **42**.

71: He lays you out with a knockout punch. You wake up to find yourself being carried out of the house of two servants. 'I would sooner have an imbecilic half-orc as my champion,' Hogron tells you, 'than entrust my father's fate to you!' You slink away in disgrace. If you wish to start again, you will need to roll up a new character.

72: He is only too glad to be able to assist you in your noble undertaking, and shaves a sliver from his helmet with the sharp edge of his sword. You also gain 1 point of Honour for your open approach. Turn to **36**.

73: You dash out of the inn and down a side alley. You still have the horse brass in a pocket of your tunic, and you are also fairly sure that none of the people in the bar got a good enough look at you to identify you again later. Turn to **85**.

74: A short walk across town brings you to the inn. As you enter the public room, the first thing you see is a horse brass in the shape of a four leaf clover hanging above the bar. You might try stealling this if you think it will serve your purposes (turn to **55**), or you could ask the innkeeper if he knows where there is some clover to be found (turn to **65**). If you prefer, you could strike up a conversation with some of the customers in the bar. Will you join a group of gypsies (turn to **15**), several farm workers having lunch (turn to **35**) or a trio of adventurers, presumably would-be champions who failed Hogron's interview (turn to **2**)?

75: As you run for the door, Bondek swings the stool leg at the back of your neck. Lose 3 points of *Constitution*. Dazed by the blow, you nonetheless manage to stumble out into the street. Turn to **89**.

76: You spot the fat man trying to cut the strings of your money pouch. Turn to **33**.

77: He lies dead at your feet. You snatch up the helmet and push your way through the astonished onlookers. No one tries to stop you as you have slain this perfect if not gentle knight. You chip off the fragment you require and then throw the helmet into a ditch. Turn to **36**.

78: They shrug. 'Can't help you there.' You go with them to get the clover. Turn to **27**.

79: You inquire as to whether she has any lucky heather for sale. As she goes to the back of the caravan to get some, you scoop up the crystal ball and hastily make an exit. Lose 1 point of *Honour* if you have not lost it all already. Turn to **43**.

80: Your powerful left hook floors the brother, and his little sister bursts into tears. Taking advantage of this, you collect the tears in a vial. You have merely compounded your previous unchivalrous behaviour, and lose another 2 points of *Honour*.

You go back downstairs to Hogron's study. If your *Constitution* is less than its initial value, restore it to normal – you recover much quicker from a fistfight than from sword blows! Turn to **24**.

81: He gives you 2gps for your trouble. Unfortunately, the armourer's tent is nearby and so as you carry the breastplate over you have no chance to steal a fragment. Once inside the tent you try bribing the armourer to take a fragment while he's hammering the dent out. Decide how much you will spend and turn to **60**.

82: 'Don't grow that,' they say. 'It gives th' old cows wind!' They all laugh uproariously. 'Maybe we'd know better if we had another drink, though.' Will you buy them more drinks – at a cost of 2 gold pieces (turn to **34**) or will you take your leave of them (turn to **11**)?

83: You are just putting the brass into your pocket when someone yells: 'Put that back, you lightfingered scum!' There is a crash. You whirl, drawing your sword. A huge man is advancing on you with a broken bottle in one hand and the leg of a stool in the other. As you edge away, the innkeeper comes out from behind the bar with a meat cleaver. You must fight both of them together.

Bimbo the Innkeeper: *Fighting Prowess*: 6; *Constitution*: 7.
Bondek Bonebreaker: *Fighting Prowess*: 7; *Constitution*: 13; No armour.

Each round, they both roll to hit you but you only roll to hit one of them. After one combat round you have a chance to flee (turn to **75**). If you prefer to stand your ground and manage to beat them both, turn to **89**.

84: You decide that the next two items to get will be the crystal ball and the four leaf clover. You have heard there is an inn called *The Four Leaf Clover* off the market square and this seems as good a place as any to begin the search. Turn to **74**.

85: You hear there is a fête in town. Perhaps you will find someone there who knows where you can get a crystal ball. Turn to **18**.

86: A short, fat man blunders carelessly into you and mutters a vague apology as he brushes past. Roll your *Cleverness* or less on two dice. If you succeed, turn to **76**. If you fail, turn to **46**.

87: You return to the *The Four Leaf Clover*. There are a couple of labourers enjoying a flagon or two of ale. Will you try to steal the horse brass in the shape of a four leaf clover that hangs over the bar (turn to **5**), or will you adopt a more straightforward approach and ask the innkeeper (turn to **38**)?

88: 'Know where you can find some,' one of them replies. 'Pay us 5 gold pieces, say, for the info' and we'll take you there right now.' Will you ask if they know where you can get a crystal ball as well (turn to **78**), or go with them to get the clover (turn to **27**)? You could refuse to pay what they ask, of course. If so, will you start talking to the innkeeper (turn to **65**), or try to steal the clover-shaped brass over the bar (turn to **55**)?

89: You hurry away from *The Four Leaf Clover* with the stolen horse brass in your pocket. Turn to **25**.

90: She glances into her crystal ball and instantly sees your intention to acquire it. She clicks her fingers and two burly gypsies with wide-bladed knives enter the caravan. You cannot get to the door. This is a fight to the death.

First Gypsy: *Fighting Prowess*: 5; *Constitution*: 9.
Second Gypsy: *Fighting Prowess*: 6; *Constitution*: 7; No armour.

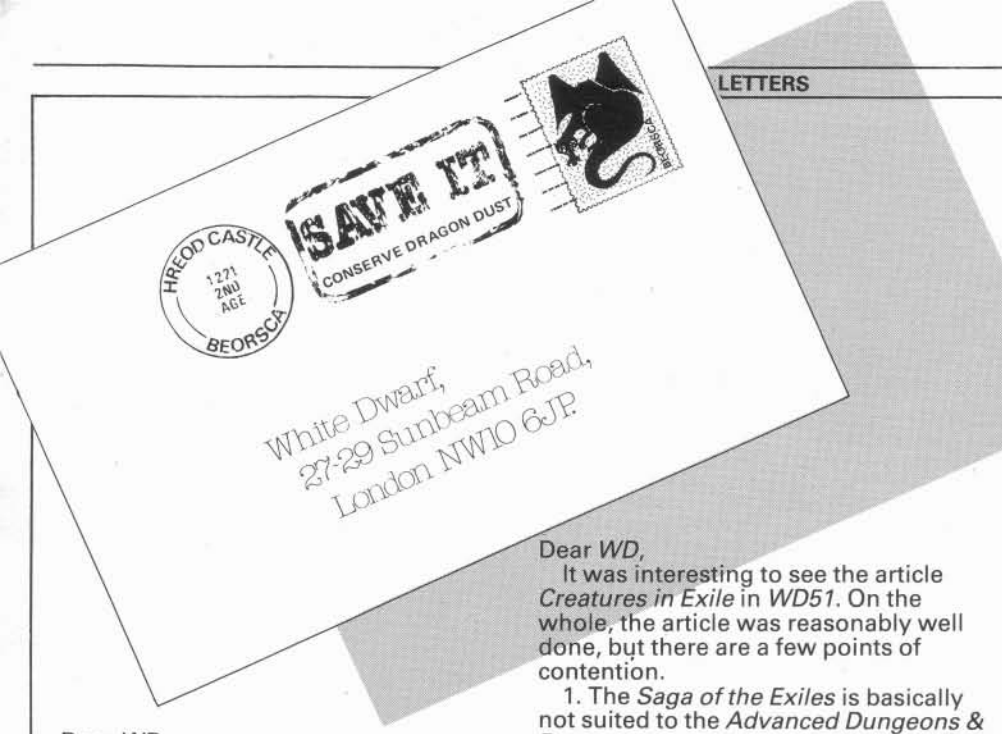
You can only fight them one at a time – in the cramped caravan, they do not have space to attack you together. If you beat them, turn to **63**.

91: You check the man's pockets and find several pilfered money pouches containing a total of 17 gold pieces. He also wears a carnelian ring in the shape of a skull. Remember to note anything you take on your *Adventure Record*. You find some grass to clean the blood from your sword, then step out from between the tents as if nothing had happened. Turn to **66**.

92: The cock you backed utters its last squawk. You lose your money. The tall man is taking bets on another fight, but you decide to press on. Turn to **69**.

93: You gaze out of the windows of the Greengosh mansion towards the setting sun. In that direction lies the Castle of Lost Souls – but in this world, or the next? What hideous perils await you over the Mungo Hills and the Swamps of Bosh? Can the items you have gathered together really allow you to prevail against the awesome necromancy of the demon Slank?

Find out next issue!□



Dear *WD*,

The *Dwarf* has never looked better than issue 51 – attractive and effective use of colour and a good mix of strong features. Thomas Mullen's *Gifts from the Gods* made a perfect follow-up to Jim Bambra's article. With thoughtful pieces like these, I don't see how anyone can say your standards are slipping.

I do think it is time to change the way *RQ* stats are laid out in scenarios. In *The Black Broo of Dyskund*, NPC and monster stats accounted for more than 40% of the scenarios's length. Is there really any need to list tables of hit location, when these are in the rulebook, after all? (You wouldn't quote a thief's climbing percentages, etc, in a *D&D* scenario.) It is also a bit obsessive to give an NPC's exact percentages in every skill when he will probably only make a handful of non-combat skill rolls during the entire adventure. I have been as guilty of this as anyone, but I suggest streamlining the NPC stats in future *RQ* scenarios so as to leave more room for the adventure itself.

Creatures in Exile had some beautiful illos (particularly the Firvulag). Mini-scenarios, or scenario backgrounds like this one, undoubtedly make *Fiend Factory* a lot more interesting than the old days when it was just a list of monsters without any rhyme or reason.

Finally, thanks for the great production job you did on *The Ballad*. It wouldn't have looked half as good in any of your rival magazines!

Yours,
Dave Morris, Woking.

Dear *WD*,

It was interesting to see the article *Creatures in Exile* in *WD51*. On the whole, the article was reasonably well done, but there are a few points of contention.

1. The *Saga of the Exiles* is basically not suited to the *Advanced Dungeons & Dragons* game system, and it would fit much more correctly into a system like *Space Opera*, which even has a fairly decent psionics system.

2. The one overwhelming error in the article was concerning the effects of iron on the exotics. Bloodmetal does *not* cause a mere double damage, it causes *instantaneous death*, as is much in evidence in the books, eg Aiken against Delbaeth.

3. Tanu young are torced as soon as possible after birth, and occasionally they reject the torc, eg Brendan the black-torc child in *The Adversary*, whom Elizabeth and Remillard bring to operancy.

4. I do not agree with Mr Harden's choice of alignment – it is the Firvulag who should have an alignment of Chaotic Evil, the Howlers should be Chaotic Neutral (with evil tendencies), whilst the Tanu should be Neutral (with all the variation of tendencies).

5. The article makes no mention of the fifth Metapsychic Guild, the Farsensors. I see the limitations on this Guild for *AD&D*, and here once again the *Space Opera* rules would be more suited.

One of the highlights of the article was the accompanying artwork, which was of excellent quality. The portrait of Creyn (with Amerie and Stein) was exactly as I had imagined him to be. Who was the artist, as there is no sign of any initials?

Yours,
Tony Parry, Glamorgan.

The artist was John Mould – you should be seeing more of his work in the future, we hope –Ed.

Dear *WD*,

I would like to congratulate Dave Morris and Yve Newnham on their scenario *A Ballad of Times Past*. Although not a regular *AD&D* player this adventure (which far surpasses some of the really mediocre *AD&D* material we have seen in recent issues) inspired me to blow the dust off my DMG and referee my first game in a very long time.

The campaign background and its peculiarities were both original and believable, a strength not found in many scenarios. Consequently, this adventure was a pleasure to DM.

Also I would like to thank all the other contributors to *WD51*, especially Oliver Dickinson and Ken Rolston for their excellent *RQ* material. *WD51* was one of the best issues yet and a sign that the *Dwarf* continues to improve in quality and the fact that the content is to be increased to 56 pages in the light of the two new departments, is an added bonus.

Keep up the good work,
Peter Whitelaw, Essex.

Dear *WD*,

I think I had better start off by saying that *White Dwarf* is the best magazine around. However, I have a number of minor complaints. First of all, *Critical Mass*. I think a book review column is a good thing to have. The trouble is, half the books reviewed I never see in my local shops and the other half are reviewed six months too early. For example, in issue 50 Dave Langford reviewed *Helliconia Summer*, the successor to *Helliconia Spring* which had just come into my local book shop. I would have preferred to read a review on the books *released* this month than books *published* this month. also, the column might be a little better if it were more formalised, like *Open Box*.

Secondly, *Fiend Factory* has been a *WD* regular department for a long time and overall it's very good. But over recent months it has tended to produce quantity instead of quality; perhaps it might be a good idea to make it bi-monthly.

Thirdly, *Return of the Editor* does not represent the majority of views on *WD* but rather the preference of an age group to send in entries. I completed the survey but my opinions did not manifest themselves in the result.

Lastly, I want to praise *WD* in general but especially for the *Treasure Chest* department, the features and articles.

Yours,
Simon Withers, Glamorgan.

GOBBLEDIGOOK by Bil

Starbase is an alternate-monthly column for readers' ideas for Traveller, *edited by Bob McWilliams. This issue, we present a selection of NPCs for your* Traveller *scenarios.*

THREE OF A KIND

NPCs for Traveller by Michael Clarke

The following are personality and historic profiles of three infamous galactic travellers. They may be used as NPCs for a wide variety of purposes – to reward, to punish, to frustrate, or just to confuse. Each of the three may be encountered practically anywhere, though for obvious reasons they will prefer the relative safety of low law level worlds!

Naturally, individual Referees may alter any detail as they wish.

Jahled
UPP AA5776 Age: 53 Cr: 28000
SMG-5, Cbt Eng-4, Cutlass-3, Rifle-3, Mech-2, Vacc-2, Pilot-1, Pistol-1.

Jahled, the only name by which he is ever known, is an ex-Marine combat engineer turned adventurer. He may be encountered anywhere in the Spinward Marches, and may be in company with 1-6 other men or women of similar occupation.

His attributes make Jahled a valuable ally to any Characters' group, and by the same token formidable opponent. Jahled has immense charisma and radiates an almost physical aura of loyalty and trustworthiness. Depending on the exact circumstances of the encounter, and the reaction of the Characters, Jahled may elect to help or join them, in return for a share of the profits from whatever escapades ensue. On the other extreme, he may attempt to seek revenge for any ill-treatment or insult he receives.

Absolutely no information on his past will be forthcoming from Jahled, except to say that he was once a captain in the 8th Combat Engineering Battalion of Imperial Task Group 686 during the Fourth Frontier War.

Depending how the situation develops, Jahled may stay with the group for an extended period of time, always totally loyal and selfless. However, the Referee should note that Jahled (real name: Tomas Deerkender) is a fugitive from Imperial justice, and is wanted for the murder of a superior officer in 1084. He will only be recognised on a throw of 12 when on an Imperial planet, his appearance having altered considerably from his days as a Marine captain. However, Jahled is being pursued by an Imperial agent, Herve Legrand (qv), and may at any time be confronted and possibly arrested.

Herve Legrand
UPP 98A799 Age: 42 Cr: 50000
IISS Type S ship.
Pistol-3, Admin-3, Pilot-3, Dagger-2, Streetwise-1, Bribery-1, Air/Raft-1.

Herve Legrand is an Agent (Grade 1) of the Imperial Secret Service, attached to the Imperial Interstellar Scout Service for the purposes of his mission – which is to bring to justice the alleged murderer and deserter, Tomas Deerkender (alias Jahled).

Legrand is based at the ISS centre on Regina/Regina and is the third agent to be assigned to the tracking of Deerkender. Of the first two agents given the task, one has since been promoted and transferred to the Corridor sector, and the other was killed in a starship disaster on Strouden/Lunion when in hot pursuit of his quarry.

Legrand was assigned to the case in 1101 and has since followed the elusive Deerkender across most of the Spinward Marches, coming close to arresting him on a number of occasions, the most recent of which was on Gothe/Five Sisters in 1107. However, the resourceful, fit, and highly trained ex-Marine has so far evaded even the most complex webs spun to capture him by the IISS.

He is accused of the murder of Colonel Harg Svensson, his commanding officer in the 8th C E Battalion, on 184-1084 on the planet Jewell/Jewell. Svensson ordered a platoon of engineers to advance under fire to lay charges on a vital viaduct. However, as they reached the viaduct, the platoon came under plasma fire from a concealed Zhodani support squad, with the result that only Deerkender and two corporals survived. Subsequently there followed a heated argument with Svensson, who, claimed Deerkender, should not have ordered the advance without the necessary reconnaisance and fire-support precautions. The upshot of it all was that after the battle Svensson was found dead, shot once in the back of the head, and Deerkender and two corporals did not report for duty again.

They were sighted on Lysen/Jewell two weeks later, and the Imperial Military Police (rightly or wrongly) put two and two together and ordered the immediate arrest of the deserters on the charge of murder.

Legrand may at any time catch up with Deerkender, and if the Characters have been in contact with him they could well become involved in a shoot-out and/or interrogation. NB: Legrand will not choose to confront Deerkender alone. He will always seek back-up of some description from the local police or military, or perhaps from the IISS or other agents of the IISS.

David of Tenelphi
UPP 7C9FA5 Age: 50 Cr:227000
Stolen Type J Seeker.
Rifle-4, Hunting-4, Survival-4, Pilot-3, Cbt Eng-2, Vacc-2, Computer-1, Leader-1, Vehicle-1, Medic-1, Electronics-1.

David Of Tenelphi is one of the great adventurers and entrepreneurs of the Spinward Marches. Almost legendary for his daring and infamous deeds – gun-running, escaping from an Imperial prison ship, discovering a new source of powerful anagathic, capturing a Leviathan class merchant cruiser with a force of only 20 men, raiding an Ancients site, storming an entire Hortalez et Cie courier fleet, destroying a local mafiosa's island base, assassinating the supposedly immortal 'Son of the Star', and holding an entire planet to ransom, amongst many others – he is always to be found with his partner in crime (or 'opportunism', as they prefer to term it), Haj Strelkor [UPP AACFAE; Rifle-5, Vacc-2, Battle Dress-2, Streetwise-2, Demolitions-2, Leader-2, Blade-1, Admin-1, Zero G-1; Cr: 308000].

David was born on Tenelphi/Trin's Veil, and joined the Imperial Interstellar Scout Service as an ecology specialist in 1075. After 31 years' loyal service, he retired in 1106 and was placed on the Detached Duty list, with possession of a Type S ship. However, later that year he was arrested for gun-running and sentenced to deportation to the prison planet Exin Alpha, in the Walei/Egyrn system. But, with his characteristic tenacity and daring, David (now in league with fellow convict, Haj Strelkor) managed to escape to freedom, consequently beginning the series of escapades noted above.

It is believed (but remains unconfirmed) that the IISS (Xenobiotic Bureau and Ancients Foundation directorates) are in pursuit of David and Haj in connection with the destruction of the previously mentioned Ancients site. The Research and Development Department of the Corridor Sector Naval Depot is also believed to be interested in rumours of a TL18+ Ancients starship supposedly looted from the same site by David and Haj. These rumours have yet to be substantiated, however.

If encountered, David (and Haj) will probably be engaged in some lucrative nefarious practice, the nature of which should be decided by the Referee, who should note that they are particularly attracted by money (in the MCr league), firepower, and (especially) starships. They are almost totally untrusting of everybody, and are quite, quite ruthless.

Wherever they are encountered, the possible presence of Imperial (and quite likely Zhodani, Sword Worlds, and Darrian) agents and the resulting pyrotechnics should not be ignored!!!□

RuneRites *is a regular monthly column devoted to readers' ideas for* RuneQuest, *edited by Dave Morris.*

OF OAK, ASH AND MISTLETOE

by Robert Dale

Robert has drawn these new Rune spells from Celtic druidic myth, though an enterprising Referee will have no trouble fitting them into any world. I must say, I find the names much more evocative than the bare and functional spell-titles usually found in RuneQuest. *All the spells listed below are Non-Stackable and Reusable. –DM.*

JACK-IN-THE-GREEN
Range: 60m
Duration: 15 minutes
Cost: 3 POW

This spell is rather like *summon elemental* in that it evokes a nature spirit to fight for the caster. *The Jack-in-the-Green* appears as a tapering column of leaves and twigs about 2m in height, which glides and rolls along the ground. It attacks by engulfing its victim and engaging in spirit combat at the same time as it rends, tears and strangles. The latter attacks will cause the victim 1-6 1d6 wounds each round, with armour protecting only if he makes his luck roll. Being engulfed means that the victim cannot effectively wield any weapon larger than a dagger. Neither, however, does he need to direct any attention to fighting the Jack – he can damage its body with his dagger every round, even while fighting back on the spirit plane.

JACK-IN-THE-GREEN
INT: 2d6
POW: 3d6+4
Hit Points: 2d6+18
Movement Class: 12

Destroying the Jack physically will drive it off. If its POW is reduced to 0 it is gone for ever. It can be dispelled with *dismiss elemental III.*

The Jack's spirit attack is always to destroy. If it slays its victim physically, it will continue to hold his spirit in combat so that it can destroy him utterly. After destroying a victim in this way, it returns to the earth whence it came.

THE BIRDS OF RHIANNON
Range: 30m
Duration: 15 minutes
Cost: 2 POW

With this spell, the caster conjures up images of the magical birds of Rhiannon, whose sight and song is so beautiful that any being glimpsing them will stand entranced until the spell fades. Affected beings will not even defend themselves if attacked. A character must roll POWx5 or less on d100 to be looking elsewhere when the spell is first cast (*unless the caster has specifically drawn his attention to a given spot, perhaps –DM*). If the characters do manage to avoid glimpsing the birds they must then keep their eyes closed. If they don't do this, they must make the POWx5 roll each subsequent round. Once a victim has glanced at the birds, he is subject to a POW attack (using the caster's POW at the time the birds were evoked) to see if he becomes entranced. The caster himself cannot see the birds, and is thus immune to their charms.

THE HOWL OF OSSAR
Range: 200m
Duration: instantaneous
Cost: 3 POW

Any creature hearing the *howl* is subject to a POW attack. If the caster wins, the creature runs in stark terror for two minutes (in a random direction) and is *demoralized* for a further three minutes. (Ossar is the chieftain of the hounds of the Wild Hunt, and his howl is said to presage death for those who hear it.)

CORPSE CANDLES
Range: ½m
Duration: 45 minutes
Cost: 1 POW

This spell creates a ball of werelight which hovers above the caster's head. (Note that if the caster later becomes invisible, the werelight will continue to pinpoint his location.) The light radiating from this source creates a twilit zone 15m in radius. The spell gains its name from the pallid look this light gives to those illuminated by it.

THE CHARIOT OF THE MORRIGAN
Range: touch
Duration 15 minutes
Cost: 2 POW

The caster is lifted by the winds and flown where he wishes with the speed of the north wind (here arbitrarily defined as 100km/h). The spell can be reversed to affect someone else – if the caster overcomes his victim's POW, he can fling him where he wills. The spell cannot be used to fly more than one person at a time.

HEROLIGHT
Range: 10m
Duration: 5 minutes
Cost: 1 POW

This spell confers the powers of the heroes of old, transforming the recipient into a raging berserker. Attack chances are doubled, STR increases to species maximum, CON is raised by half again (as from *vigour*), and 2 is subtracted from Strike Rank. However, the character cannot parry, cast defensive spells or use his Defence; his concentration is solely on attacking. While the spell is in effect, the character will be surrounded by a glowing, crackling aura, and anyone fighting him must roll POWx10 or less on d100 or become *demoralized.*

Note: this spell should not be extended. If it is, the character will lose his or her mind and remain beserk even after the *herolight* spell has faded. Treat the character as *fanatical* and unable to distinguish friend from foe.

PWYLL'S CHALICE
Range: touch
Duration: 15 minutes
Cost: 1 POW

The user of this spell can detect truth from falsehood in written material – a page which contains falsehood will be seen by the caster to have tiny black demons swarming on it. It should be remembered, however, that there is little in the world that does not contain some element of falsehood, so that the spell will only detect relative truth from relative untruth.

THE SPEAR OF LLWCH
Range: 10m
Duration: 1 Melee Round
Cost: 1 POW

This spell doubles the recipient's attack chance and damage with a missile weapon for a single shot. The spell is not compatible with *multimissile* or *fire-arrow.* It is compatible with *speedart* only if used with a thrown weapon – and the *speedart* bonuses are added *after* making the adjustments for this spell. (Llwch was said to possess a spear which never missed and always killed its target).

READ THE LEAVES
Range: touch
Duration: 15 minutes
Cost: 1 POW

The caster of this spell can examine some possible future paths and identify potential nexi of crises by examining the cast of a dozen dried hazel leaves. Like *divination*, the information is not always accurate or of obvious clarity. The ritual is rather like consulting the I Ching, and practice does make perfect.

Note to the Referee: This spell will never provide false information, it merely answers. In the case of non-player characters, you could simply roll INTx5 to see if the character makes proper sense of the signs. Players must actually decipher the clues and riddles you give them. The information provided is at your discretion, but it should be worth the expenditure of a POW point.

THE CAST OF FEATURES
Range: touch
Duration: instantaneous
Cost: 1 POW

To use this spell, a character must possess a representation of a human head carved half-size in elder wood. This is the focus through which the spell's power explodes into our world. The caster must first activate the spell while holding the head, then throw the head at his intended victim(s). The head then explodes, and each being within 2m of it will take 1-3 2d8 wounds, with armour protecting as normal. The carved head is destroyed by the explosion, so a new one must then be prepared – a process which takes some four days. A character can possess only one such head at any given time.

It will be useful to consult the Throwing rules in Appendix E of the *RuneQuest* rulebook. Note that a fumble when the caster is throwing the head means that it explodes in his hands!□

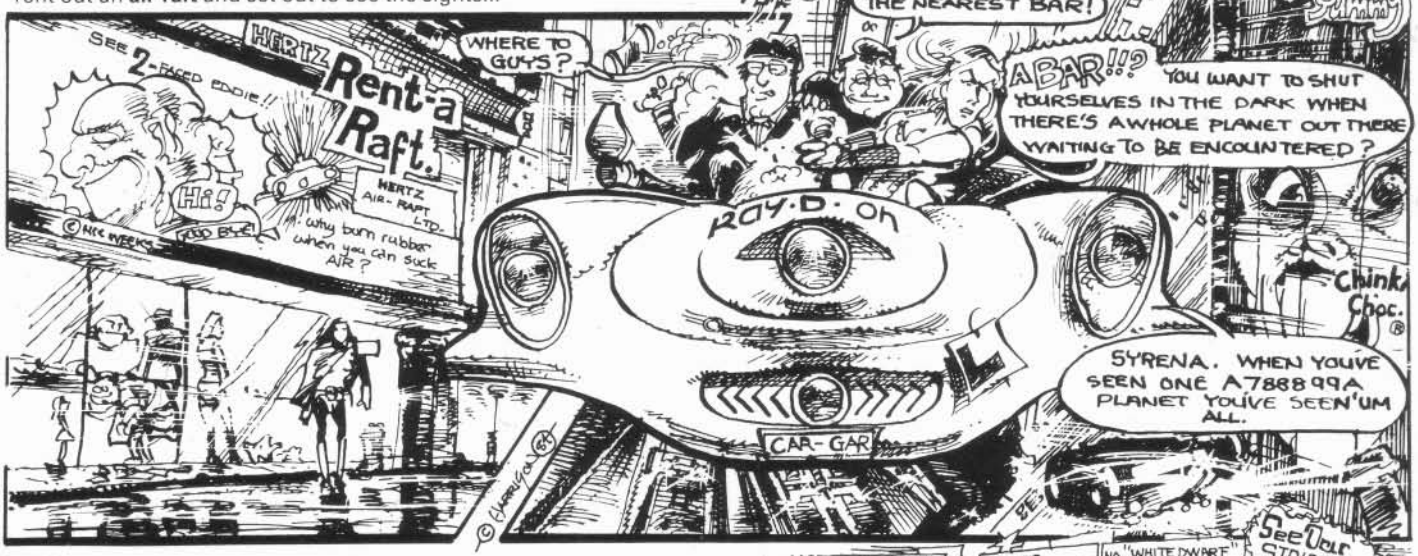
THE TRAVELLERS

CHPTR 2: STARPORT

The **Osprey** has...'landed' in one of the docking bays of **Regina's** many **starports**... Now the crew disembark to sample the local areas of interest...

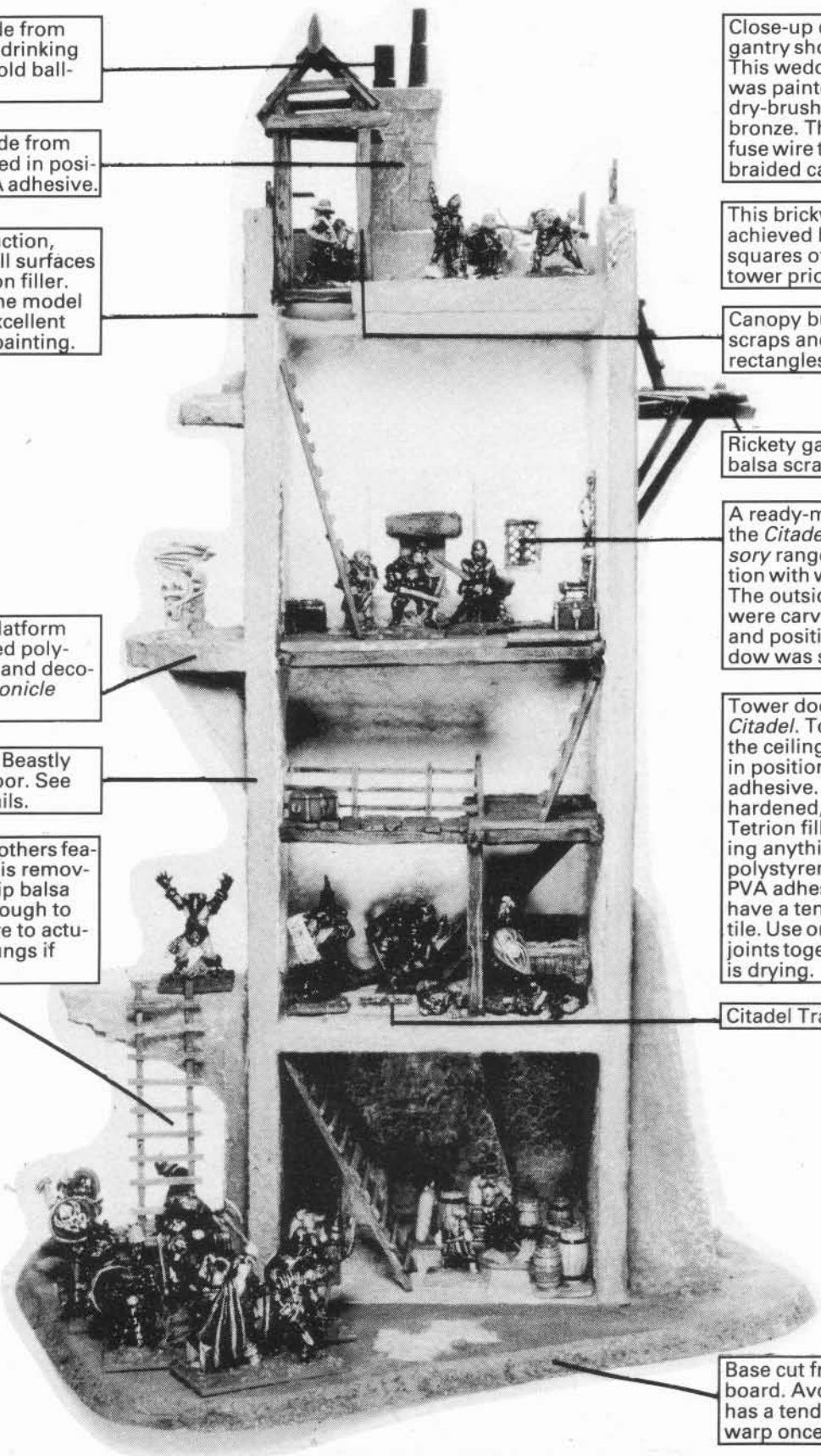
Gavin is a maladjusted, paranoiac, homicidal maniac. He is also the ship's **engineer**. This makes him very dangerous.

Customs overwith, weapons confiscated, the crew rent out an **air-raft** and set out to see the sights...



SOON

UNDER SIEGE



Chimney pots made from scrap plastic tube, drinking straws and bits of old ball-point pens!

Chimney stack made from balsa block and fixed in position with white PVA adhesive.

After basic construction, paint the entire wall surfaces with thinned Tetrion filler. This strengthens the model and provides an excellent rough surface for painting.

Wyvern Landing Platform built from expanded polystyrene ceiling tile and decorated with two *Chronicle* Dragon statues.

Behind Barzab the Beastly stands the main door. See Fig 3 for more details.

This ladder, like all others featured in the tower, is removable. Built from strip balsa wood, it is wide enough to allow a based figure to actually stand on the rungs if necessary.

Close-up detail of the rear gantry showing an alarm bell. This wedding cake accessory was painted matt black and dry-brushed with antique bronze. The rope is 5-amp fuse wire twisted to resemble braided cable.

This brickwork texture is achieved by gluing small squares of plasticard to the tower prior to painting.

Canopy built with balsa scraps and tiled with small rectangles of thin card.

Rickety gantry built up from balsa scraps.

A ready-made window from the *Citadel Dungeon Accessory* range, stuck into position with white PVA adhesive. The outside canopy and sill were carved from ceiling tile and positioned after the window was stuck in place.

Tower door courtesy of *Citadel*. To fit, cut a hole into the ceiling tile wall and glue in position with white PVA adhesive. Once the glue has hardened, fill any gaps with Tetrion filler. NB: When gluing anything to expanded polystyrene *always* use a PVA adhesive as other glues have a tendency to 'melt' the tile. Use ordinary pins to hold joints together whilst the glue is drying.

Citadel Trapdoor.

Base cut from ½-inch chipboard. Avoid using card as it has a tendency to curl and warp once painted.

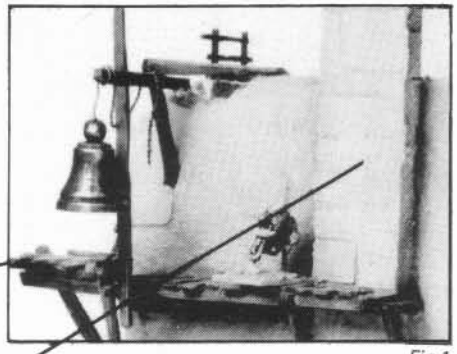


Fig 1

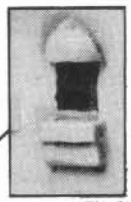


Fig 2

Fig 3

Scratch built siege equipment using balsa wood and plasticard. The hides nailed to the siege tower were cut from an old toothpaste tube. Wheels are available in packs from Irregular Miniatures.

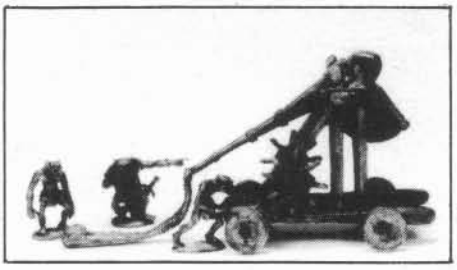
Tabletop Heroes *is a regular department for figure reviewing and general fantasy tabletop gaming, written by Joe Dever and Gary Chalk.*

A recurrent theme of fantasy literature and as yet a little used setting for FRP scenarios, is the siege. In the pseudo-medieval background of most fantasy campaigns, castles and fortified strongholds such as city states are commonplace. If you run a campaign or fight battles with fantasy miniatures, conducting a siege can be a real exercise in skill, wits and practical knowledge. Some scenario ideas for referees could involve a party of adventurers trying to rescue an important item or person trapped or held within a besieged tower or city; the escape of characters from a castle under siege; or acts of sabotage or incitement to cause disruption within an enemy stronghold, weakening their defence. A time limit could be set to increase the urgency of the mission. City walls, tunnels, mines and even siege engines can be depicted using floor plans and because the action is centred around your characters, thousands of miniatures need not be a prerequisite of play.

For fantasy wargamers, the tabletop siege can be a spectacular and exciting scenario for both attacker and defender. Direct assault against the walls of a strong castle may prove suicidal, but by employing siege engines, rams, towers, incendiaries, starvation of the defenders, tunnelling under the walls, flying creatures etc, the attacking general can stretch the resources and imagination of his opponent who must counter his moves blow for blow, or watch as his defences crumble.

There are many rules available for running a siege game both as a FRP scenario and as a tabletop battle. The *Dungeon Master's Guide* devotes a chapter to 'Construction & Siege', as does FGU's *Chivalry & Sorcery* and the new *Warhammer* supplement *Forces of Fantasy*. If you are inspired to build your own siege force or fortifications but are apprehensive about the cost – don't be! Fantasy castles and siege engines can be constructed from cheap and readily available materials that will not strain your wallet. The wizard's tower shown opposite is a good example of inexpensive construction. The total cost of materials used to build the tower came to under £4!

For those fortunate gamers for whom no price is too high in the pursuit of their hobby, there are many excellent city wall sections, siege engines, towers and accessories on the market.



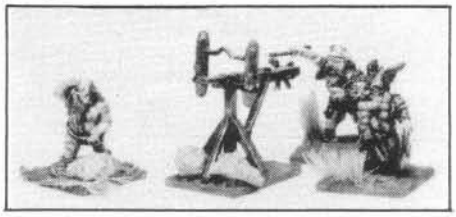
Citadel's *Orc War Engine.*

Citadel's Orc War Engine (C34/1c) comes in kit form complete with a crew of three orcs. Warning! Patience and restraint must be exercised during the construction of this kit as the components need considerable filing and some drilling for them to fit together properly.

Ready-made wall sections are available from the superb *Ahketon Fortifications* range. Costing around £1 for walls and £2.50 for towers, a complete city state wall becomes an affordable dream. The American designer, Craig Acheson, has also produced a range of inexpensive and high quality stone cast 25mm fantasy towers and dungeon tiles and for the best painting results he recommends the use of water-based acrylics.

Ahketon Fortifications. *Note the curved wall section and useful stone steps.*

Citadel's Dwarf Bolt Thrower (C34/1a) would be an effective weapon in the defence of any castle. The set comes complete with crew plus a stretcher party and wounded dwarf. A similar bolt



Citadel's *Dwarf Bolt Thrower. Figures courtesy of Gary Keep.*

thrower but one operated by Orcs is available from *Chronicle Miniatures*. *Atlantic Models*, famous for their 20mm polythene toy soldiers, produce *Siege Tower* and *Catapults* sets. These snap-together models are compatible with most 25mm fantasy figures and are quick and very simple to build. If you're stuck for crew and small accessories, check out *Irregular Miniatures*. They offer over 60 equipment groups as well as larger siege hardware.□

Useful Addresses

Ahketon Fortifications, c/o: The Model Shop, 190-194 Station Road, Harrow, Middlesex.

Irregular Miniatures, 18 The Avenue, Nalton, Malton, N Yorks. YO17 9EF.

Fiend Factory *is a regular department featuring readers' monsters for* D&D/AD&D *edited by Albie Fiore. This issue a special low level mini-adventure:*

SLAVE HUNT

Background
In the desolate, rugged mountains surrounding Eagle Rock, a lawless frontier town, there is much mithril and silver. In a remote ravine, a plantyn nos household set up camp near where they know there are rich silver deposits. At about the same time, a group of zwergind found the silver. A feud began between the two camps. The nos attempting to capture zergwind as slaves and the zwergind trying to drive the nos away. Unknown to both groups, there was a lair of red gremkin in the area. These preyed on both groups who blamed each other for these deaths and disappearances. The feud then became more bloody. Recently, the zwergind captured the nos leader's eldest son in the hopes of forcing a deal. However, the zwergind holding the captive were ambushed and butchered by a group of brigands who took their captive to sell on the local slave market. The zwergind believe the nos are responsible for the death of their comrades and now the two groups are at total war.

Adventure Outlines
The players are in Eagle Rock, a young boom-town full of prospectors and adventurers. A slave market is in full swing in the square. During the auction one non-human slave catches their eye, a grey skinned, gentle looking humanoid with doleful black eyes. It looks petrified. (If the players do not even attempt to bid for it, the DM should nevertheless ensure, that they end up buying it. Some gesture they make is mistaken for a bid by the auctioneer?). The auctioneer will tell them that these creatures are fabled for locating silver deposits.

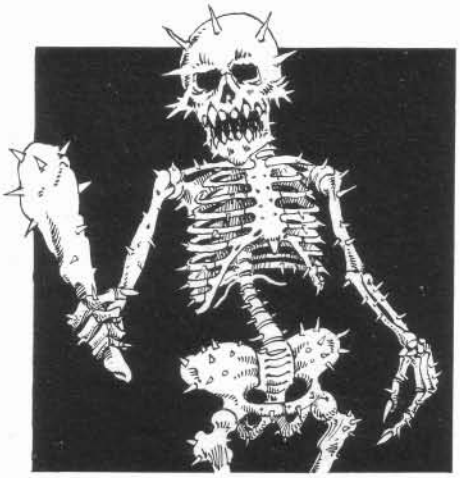
The creature is a nos. Its name is Velvyn Malwes. It is the eldest son of the leader of the nearest nos settlement.

How the adventure develops depends on what the party does:
If they are willing to set the creature free: it will try to persuade them to escort it safely back to its home. They will be well rewarded by its clan (made 'honorary' children of the night by the gift of a silver bandolier each plus some silver bullion).
If they try to make it locate silver: it will lead them deep into the network of rocky ravines towards its clan where the party may be ambushed and captured by its kin for slaves. If the party are captured, the adventure can continue with them leading a slave revolt/escape.
If they ride off with their slave in a totally different direction: they will be trailed by nos attempting to get Velwyn back *and* by zergwind who will think that they were responsible for the death of their comrades.

In the first two instances, the group should encounter red gremkin in the mountains. In the last instance, the DM can have them encounter green gremkin in a wood. In any event, any random encounter is with the wood skeleton.

If they are riding with Velwyn, they are fair game for a group of nos or zergwind. It is up to the party to make deals and/or side with either group. If they can locate and possibly initiate a raid on the red gremkin lair, where there are nos and zergwind captives, they could prove to both groups that the current bloodletting is the result of a sequence of misunderstandings. They may then be rewarded by both groups who might also reach an amicable agreement over the silver mine. Velwyn can attest that it was human bandits who slew the zergwind group who captured him.

The numbers of nos and zergwind war parties should be suited to the number and levels of the player-character group.



WOOD SKELETON
by Wayne Burchell

No Appearing:	1-10
Armour Class:	5
Movement:	12" (15" in woods)
Hit Dice:	2d8
Treasure:	None
Attack:	Weapon for 1d6+1
Alignment:	Neutral
Intelligence:	Non

Wood skeletons are the undead form of mandrake people (*WD18*) and usually roam heavily wooded areas. They look like normal skeletons, but their bones are made of a thorny, ebon wood.

Wood skeletons are either armed with clubs (90%) or quarter-staves (10%) but, regardless of weapon, do 2-7 damage.

They can be turned as zombies by a cleric but only if a *wooden* holy symbol is used: if a silver or magical symbol is used, then they are turned as shadows; and if an iron symbol, then as wraiths.

Hand-axes, because they are designed to cut wood, magical and silver weapons do double damage to these vile creatures. Staves, clubs, and other wooden weapons can do them no damage at all. Anyone using a wooden shield against them has their armour class reduced by 2 (ie, AC2 becomes AC4).

Fire is the wood skeletons main enemy. It does double damage to them and has a 10% chance of setting them afire. If this happens, the skeleton suffers 2 points of damage per round unless drenched by water.

Wood skeletons are immune to *charm, sleep, hold* and *cold*-based spells, and any plant affecting spells. *Warp wood* causes them to fight at −4 to hit. Holy water does 1-4 damage, but reduces the chance of their catching fire to 5%.

PLENTYN NOS
by Anonymous

No Appearing:	4-11; (10-120); [1000+50d20]
Armour Class:	7(5)
Movement:	12"
Hit Dice:	1(2)d8
Treasure:	See below
Attack:	Two weapon attacks for 1d4 each plus special
Alignment:	Lawful neutral
Intelligence:	Average

In their own tongue, *plentyn nos* means Children of the Night (they call humans *plentyn dydd*, Children of the Day), for they are mostly active during the hours of darkness. They have 90' infravision. They do not hate light, but their sensitive eyes can be dazzled by a sudden bright light.

The nos have white to grey, hairless skin; large soulful, black eyes; and frilled, lacy ears, which are not particularly sensitive. Their hands have three fingers and a thumb, all clawed, while their feet have three clawed toes and a hind claw. Because of this, the nos are thought to be descended from avians, but apart from their claws, they have no resemblance to birds at all.

They never wear clothing, but sometimes an armour of silver bars made into a kilt and/or slung from bandoliers is worn. Such armour/bandolier comprises 40-70gp worth of silver bullion.

All nos are ambidextrous, and always carry a matched pair of silver hand-weapons, usually a clubbing rather than a bladed type with hammers preferred. They can attack once per round with both doing 1d4 damage with each. They only use their claws for fighting when the situation is desperate as they regard this as uncivilised. When they do, they can attack with both hands in one round for 1-3 damage each, and with both feet for 1d4 damage each. However, if they are surrounded and outnumbered, they are more likely to surrender and try to

escape later.

The nos are cave-dwellers, most often found in family 'households' of 10-120. They are also members of clans numbering well over a thousand - often travelling vast distances when called to a clan centre. Each household has 4-40 adult males with one female for each. Half the pairs will have 1-3 children. Of the adults, there will be a leader (HD:2d8, AC:5), a magic user (HD:1d4, AC:8) and a cleric (HD:1d6, AC:6). The spell users being a husband/wife of no more than 5th level.

Plentyn nos have a passion for silver and where possible will use it (or mithril) in preferrence to other metals. There is (90%) likely to be a silver/mithril mine within a mile of any nos settlement. Nos children fetch a high price for their uncanny ability to seek out these ores. Slaves are needed to work the mines (orcs, half-orcs and dwarfs are preferred) and a wandering party of nos is 50% likely to be slaving. (They have also been known to buy slaves from human-run slave markets.) Such parties number 4-11 and will carry hooked nets which hold up to 16 strength and snare as for *no armour*. Slaves are well treated, so long as they behave. In any settlement, there will be 10-40 slaves comprising 45% orcs, 20% half-orcs, 20% dwarfs, 15% others.

ZWERGIND
by F J Dolan

No Appearing:	40-400
Armour Class:	7
Movement:	6"
Hit Dice:	1d8
Treasure:	K; F, Q, R in lair
Attack:	1d6 or by weapon type
Alignment:	Neutral good
Intelligence:	Average to very

Once rare, but now more common, zwergind (or dwarf-children as they are called by the elves) are the descendants of a cross-breeding between dwarfs and kobolds by some evil force. They are short (average 3½') and stocky, with leathery, dark brown skin and reddish brown hair. Their faces are dwarvish, except for their protruding jaws, pointed ears and two small lumps on their foreheads, the vestigal horns of their kobold ancestors. They live for about 220 years.

They are dwarvish by nature, having 60' infravision, mining skills and the ability to detect sloping passages, etc. Their small size causes ogres, trolls and giants to attack them at −4 to hit. They also have the dwarfs' hatred of goblins, orcs and hobgoblins who they attack at +1.

They save their most intense loathing for kobolds who they automatically attack on sight with such fury that they do so at +2 to hit. If in combat with kobolds for more than 3 melee rounds, there is a 50% chance that each zwergind will *berserk* - discard its shield, strike twice and fight to the death, with a 10% chance of attacking any other nearby creature once the last kobold is killed. Even if *charmed*, a zwergind will attack kobolds 25% of the time and if it berserks there is a 10% chance of the *charm* being broken.

For every 40 zwergind, there will be one 2nd-4th level fighter. If 160 or more are encountered, there will be one 5th and one 3rd level fighter. If there are 200 or more, there will be an additional fighter/cleric of 3rd-6th/4th-6th level. If more than 320, there will be one 7th and two 5th level fighters, a 6th/7th and two 4th/4th level fighter/clerics. If encountered in their lair (50%), there will also be 2d6 2nd-5th level fighters, 2d4 2nd-4th level fighter/clerics and females and young

equal to 50% and 25% of the adult males.

Zwergind have some of the dwarfs' innate magic resistance and save as though 2 levels higher.

In addition to their own language, they speak dwarvish, gnomish, kobold, orcish, common and their alignment tongue.

Due to their naturally tough skin, they are AC7, and any armour bonus is on top of this; for example, a zwergind wearing chainmail is AC2. They typically use the arms and armour common to dwarfs.

GREMKIN
by Trevor M French

	Black	*Red*	*Green*
No Appearing:	2-5	2-12	2-12
Armour Class:	4	5	5
Movement:	6"/12"	6"	6"
Hit Dice:	3d8+1	2d8	2d8
Treasure:	Q	None	None
Attack:	2 claws for 1d6 each	1 bite for 1d4 plus poison	2 claws for 1d4 each
Alignment:	Chaotic evil	Lawful evil	Neutral evil
Intelligence:	Very	Av.	Av.

There are three distinct types of gremkin, distinguished by their skin colour. Close relatives of the gremlin, these small (2'-4') creatures are leathery and imp-like. Only the black variety has wings. Gremkin will not serve as familiars, though occasionally one or more may be persuaded to help a magic user, or whatever, for a short time, as long as there is no alignment clash.

BLACK GREMKIN
These are the largest and strongest of the three types. They are rarely encountered anywhere outside of the *Abyss*, where they roam by the hundreds.

Black gremkin have certain powers of *illusion* and once per day, they can cast each of the following: *darkness, blur, hypnotism*, and *fear*. Furthermore, one in ten of these creatures is skilled in alchemy (as an alchemist in the *DMG*).

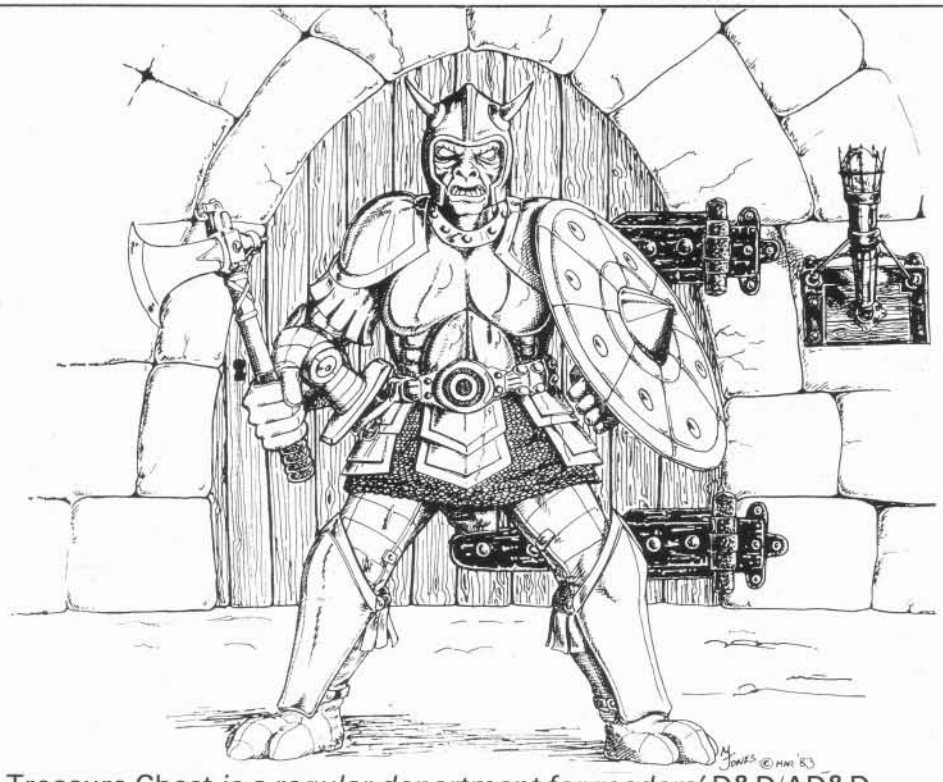
Black gremkin have large red eyes and have infravision and ultravision up to 60'.

RED GREMKIN
Red gremkin are fierce predators and can be found almost anywhere, sometimes as far as a hundred miles from their cave lairs. Red gremkin must eat approximately twice their body weight in food each day to survive, and thus they will attack almost anything that crosses their path. It is rumoured that a red gremkin lair has whole caverns filled with potential food in the form of live prisoners.

Though they are unable to use magic, they have a powerful poisonous bite (save versus poison at −2 or die) and would make excellent fighters save for the fact that they often begin to consume victims half-way through a battle, and in some instances, before the victim is even dead.

GREEN GREMKIN
Green gremkin are usually found in large forests and similar places. They continually feud with such creatures as leprechauns and pixies, whom they will attack on sight. Consequently, they are often ruthlessly hunted down and slaughtered by elf war parties.

They are by far the most magical of the three types, and they use their abilities to great advantage in the forest glens. They can do the following once per round: create *mirror images* of themselves, *change self* and *magic mouth*. Once per day, they can become *invisible* for 1d4 turns and can *polymorph self*.□



Treasure Chest *is a regular department for readers'* D&D/AD&D *ideas. This issue, we present some non-magical phenomena by Roger E Moore, and a* WD *competition.*

Bits and Pieces

THE WILD HUNT COMPETITION

The Wild Hunt, Great Hunt, Chaos Hunt is a recurring theme in fantasy literature. What does the name conjure up to you? A hero pursued by sinister cloaked figures, mounted on baleful steeds, coursing through the woods or the night sky; out in front, a pack of baying hounds from Hell? Well, whatever your idea is of this terrifying weapon of Chaos, we would like you to put your imagination to work and provide us with details, descriptions and statistics according to your favourite FRP system.

Not only will we print the best ideas, paid for at our usual rates, but we will give a prize for the best entries; signed copies of Ian Livingstone's latest Fighting Fantasy Gamebooks, *Deathtrap Dungeon* and *The Island of the Lizard King*. Who knows, perhaps *Citadel Miniatures* might also produce figures based on the Hunt!

Your imagination and knowledge of your favourite FRP rules are the only limitation, apart from a few simple rules:

1. Each entry must be between 1500 and 3000 words, plus any necessary statistics/tables. You may also send sketches to illustrate the appearance of members of the Wild Hunt.

2. You must give full details of at least six riders of the Hunt and their steeds. One of these riders must be the Master of the Hunt, and another must be the Master of the Hounds (or whatever form of monster you use to track and chase the quarry). Full details for the Hounds must also be given.

3. You may use any popular FRP system. Part of the judging will be based on how well you use the chosen system to portray the Hunt.

4. The Hunt, since it is a major weapon of Evil or Chaos, must be powerful and terrifying, but not so much that a group of skilled and experienced players have no chance of escaping them.

HEARING AID

This small device is a trumpet-shaped cone of ivory or precious metal. When the narrow end of the cone is placed inside the user's ear, the horn will amplify all sounds, adding a 40% bonus to any being's ability to listen at doors, and a +1 bonus to prevent the being from becoming surprised by any but utterly silent creatures. However, if in use within 120' of an extremely loud noise source (eg, shriekers, dragonne, androsphinx, banshee, etc) there is a 70% chance of partial deafness (causing a -1 on initiative rolls and preventing any hearing attempts with that ear) lasting 10-30 rounds, and a 30% chance that the hearing loss will be permanent unless cured by a *heal, wish*, or *limited wish* spell. Keen-eared individuals [see *DMG*, p60] will, in either case, lose their special hearing abilities forever unless a *wish* is used to restore it. Also, if one is listening at a door when someone opens it toward the character by surprise, the listener with the Hearing Aid will suffer one point of damage and complete loss of hearing in that ear (as the Aid punctures the eardrum), curable by the above spells.

SILENT TONGUE

Silent Tongue is a form of non-verbal communication developed by deaf humans initially, with many extra elements added by thieves, assassins, warriors, mages, and other classes. Communication between individuals is accomplished by hand and arm gestures, facial expressions, body postures and movements, etc. It has become exceedingly complex, about as much as any normal language, and is widely used in human societies. Other races have adopted it for use as well; there is a low chance (1%) that any one individual NPC will know how to speak Silent Tongue but there is a fairly good chance of finding at least one such person in a medium-sized community or larger.

Silent Tongue is slowly being adopted for use by adventurers, especially those who desire silence in their operations (like thieves). Even if adventurers are under the influence of both *silence* and *invisibility* spells, communication may continue by touch-code, spelling out words letter-by-letter or making hand symbols for words that the 'listener' feels and translates to himself. Conversation proceeds much as normal, though it may be slowed considerably by circumstance (if one's hands are occupied). Silent Tongue may be learned in the same manner as any other language, and within the same time frame.

UNUSUAL MAGICAL ARMOURS

Most magical armours that adventurers uncover seem to be made for humans and demihumans exclusively. No matter that the evil magic-user has hoards of humanoids and other monsters who would all benefit from magic armour; no matter that there may be certain individuals of other races who have distinguished themselves with their prowess and might be provided with armour by grateful allies. Should a Dungeon Master be of a perverse twist of mind, however, he or she could manage to include unusual magical armour types that are certainly *not* meant for use by humans, elves, dwarves and the like. Assuming that on a 1% to 5% chance per suit of armour discovered that it was an unusual type, the following table (easily modified as desired to fit the current campaign) might be of use: (roll percentile dice)

Score	*Armour Type*
01-05	Kobold
06-15	Goblin
16-25	Orc
26-35	Hobgoblin
36-45	Gnoll
46-55	Bugbear
56-65	Ogre
66-70	Ogre mage or hill giant
71-75	Troll
76-80	Satyr
81-90	Centaur (includes barding for horse-half and protection for all four legs, as well as armour for head, arms, and torso)
91-93	Gargoyle or minotaur
94-96	Lizard man or troglodyte
97-98	Miniature armour (brownie, pixie, sprite, etc)
99-00	Other (DM's option)

The Dungeon Master should adjust the armour type to conform to the creature's needs (ogres won't need magical leather armour, lizard men may not wear platemail, etc.)□

Dear White Dwarf,

Hello there, I just thought I'd drop you a line to let you know about our plans up here at Citadel.

The big news is that very soon we'll have our own range of paints! They are going to be called Citadel Colour and will come in boxed sets of 9, or individually. We feel that Citadel Colour are really going to set the standard for figure paints in the future. They are water-based, which makes them easy to mix, thin and clean up; polymers, so they don't smell horrible; and are very dense, so that they cover metal very well in one coat and will give very bright colours.

First of all we're bringing out 18 different colours, but soon the range will expand to 36, and by the end of the year we will have metallic and fluorescent colours as well. Best of all, though, is that they're going to be very reasonably priced and should be out soon!

Yours Sincerely,

Bryan Ansell

Citadel Miniatures

PS I've enclosed a snap of our Gnome Steam Cannon, one of our latest Speciality Sets!

TSR ROLL ON AND ON

TSR are poised to release some 63 new products this year - not including their *D&D* bendy monsters. 4 each new *AD&D* and *D&D Modules*, 7 *Expert Modules*, 3 each for *Gangbusters*, *Gamma World* and *Boothill*, 2 new RPGs; *Marvel Superheroes* and *Dragonlance*, and a *D&D* massed combat module. They have also gained the worldwide rights for *Conan*: a new RPG is on its way together with a bunch of modules.

POST CARD

Hello and welcome to the new look news page. My name's Jervis and I, with the able assistance of my colleague Jon Sutherland, will be attempting to keep you all up to date on all the latest news, views and products in the hobby gaming world.

To do this we will need news and views (*You don't say! –Ed*) so if you've got anything to say *let us know*. All bits of gossip, release dates and samples will be gratefully accepted.

Yours Sincerely,

Jerv' and Jon

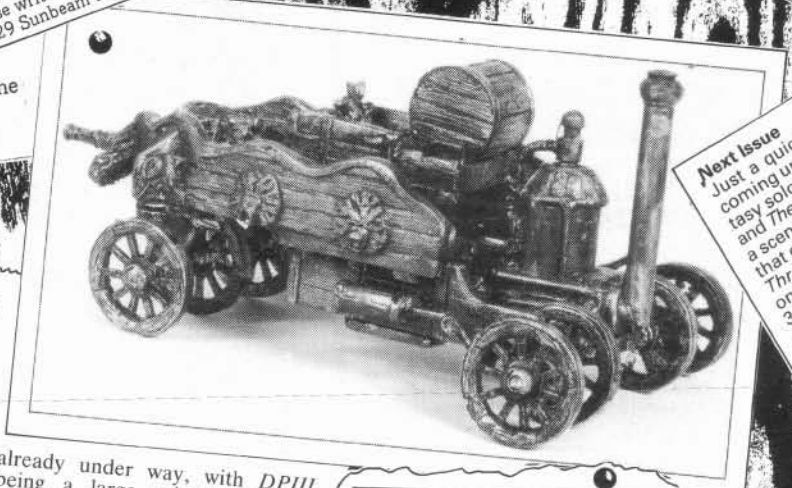
Jon

Send your news to:

THE NEWSBOARD,
WHITE DWARF,
27-29 SUNBEAM ROAD
LONDON NW10 6JP.

HELPERS NEEDED!

The date for Dragonmeet is now set for July 28th, but we still need people to run participation games and to generally help out. If you're interested, please write to: Dragonmeet, c/o Games Workshop, 27-29 Sunbeam Road, London NW10.



Next Issue

Just a quick note to tell you what's coming up in WD54: Part 3 of our fantasy solo, *The Castle of Lost Souls* and *The Temple of the Doomed Prince*, a scenario for *RuneQuest*, *AD&D* and that old favourite *Empire of the Petal Throne*. Also coming up is an article on Barbarians in *RuneQuest* and Part 3 of *Name of the Game*, introductory *Traveller*. There's also all the usual departments including *Tabletop Heroes* and *Microview*, which featuring some material for the B *Micro*. See you next issue!

GAMES WORKSHOP TO PRINT CALL OF CTHULHU

It was announced last night that *Games Workshop* will be printing *Chaosium's* highly successful *Call of Cthulhu* in June this year. Peter Darvill-Evans (AKA 'Sneaky Pete'), sales manager at *Games Workshop*, said 'This is truly a great day for British gaming. Not only will the UK edition be substantially cheaper than the imported version, but it will also include all the errata from the old set!'

When asked whether *Games Workshop* had any other plans for 1984, Sneaky Pete replied 'This should be our biggest year ever. *Dungeon Planners III* and *IV* are already under way, with *DPIII* being a large ruined building, either a wizard's palace or warrior's castle, and *DPIV* will be the first part of a city that will be built up in future sets.

We're looking for several games based on politics, and have playtested the most promising design recently – and it looked very good indeed. We have also started work on computer versions of *Battlecars* and *Talisman* for the *Spectrum* and, probably, the *BBC Microcomputers*.

This is really just the tip of the iceberg, I could go on and on about other plans

MIDDLE EARTH FRPG

Iron Crown Enterprises have just produced a simpler version of their massively detailed *Rolemaster* series, apparently aimed at less experienced FRPers. The *Middle Earth Role-Playing* game will be available in July and includes a 16-page booklet with adventure layouts (gridded maps), dice and counters depicting the principal characters. The first module, *Bree and the Barrow-Downs* is packed with Hobbitish propaganda and will be followed by modules which detail specific places to complement the existing *ICE* Middle Earth supplements. The *Rolemaster* series also now imported by *Games Workshop* will be generally available and is the most detailed role-playing system so far devised; the back-up series of 3 scenario packs will also be out in July.

Shopping List - May

Magazines
Fantasy Gamer 3: £1.95; *Autoduel Quarterly 5*: £1.95.

Mayfair Games
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Iron Crown
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Task Force
Starfire (SF boxed set); *Captain Log 3*: £4.50; *Starfleet Battle Volume 2*: £?

Statcom
Witch Hunt (RPG in C17 America): £9.95.

Genesis
First batch of *Dwarfstar* game £5.95.

Yaquinto
Combat Cards (boxed Wo War 2 game): £?

Chaosium
Curse of the Cthonians (Co £7.95.

LONE WOLF v GRAILQUEST

Game personality Joe Dever (*Who Dat? –Ed*) and Game Designer/Artist Gary Chalk, currently completing their first two books for Hutchinsons to be released soon under the *Arrow* imprint, have been pipped at the post by Armada's *Grailquests* by J H Brennan (designer of *Man, Myth & Magic*) and his two book release *The Castle of Darkness* and *Den of the Dragons*. Rumours of Messrs Dever and Chalk's *Flight from the Dark*, the first of their *Lone Wolf* series, promise a new dimension in soloplay with many new innovations. They should be available by June.

BORN AGAIN BARBARIAN

The much missed ex-Heritage minigames have been bought by Genesis Gaming Products. Release dates: Barbarian Prince (Solo); Dragonrage; Star Smuggler; Grav Armour; May. Demonlords; Star Vikings; Galactic Bounty Hunter; Dallas McQuade; July. Outpost Gamma; Goblin; Thief (Solo); Xmas.

MEMO
FROM: Jamie Thomson
SUBJECT: *White Dwarf* Scenario Competition

Congratulations to P J Emery of Stoke-on-Trent, J N Manktelow of Surrey and A Allan of Durham who won, respectively, 1st, 2nd and 3rd prizes for the scenario competition that appeared in *WD44*. The winning scenarios will be featured in future issues of *White Dwarf*, but I would like to take this opportunity to thank all the people who took part – we were literally overwhelmed by the number of entries! Well done!

Jamie Thomson

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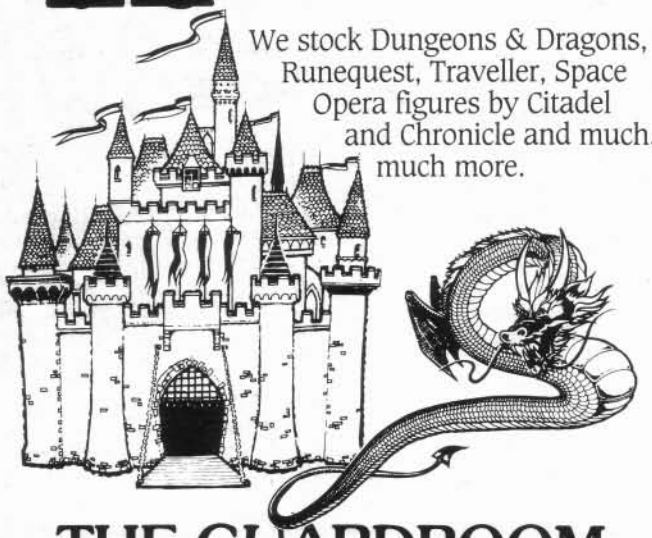

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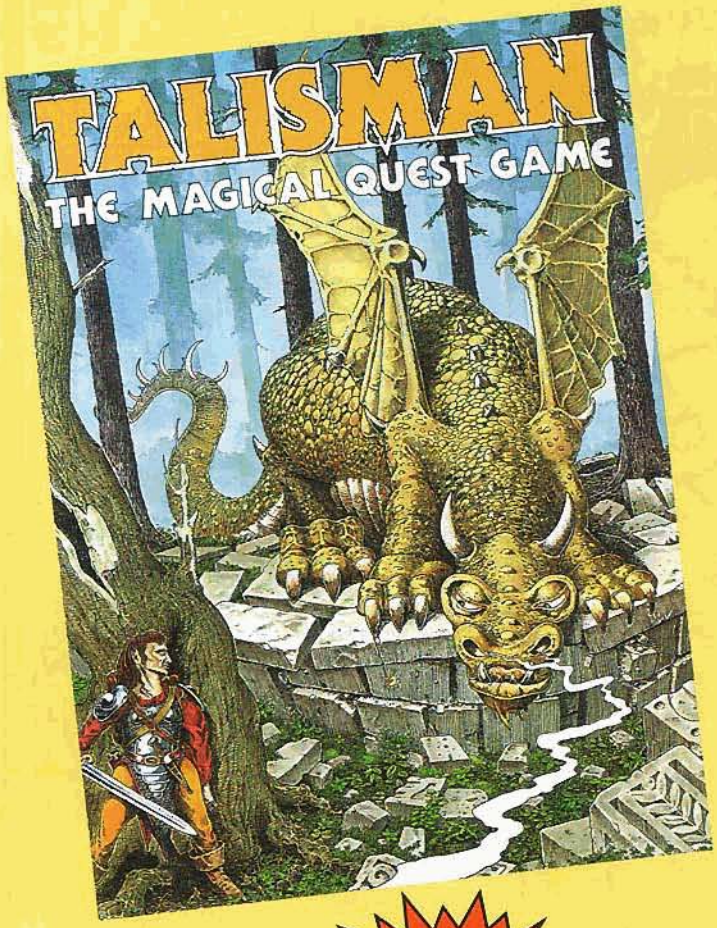

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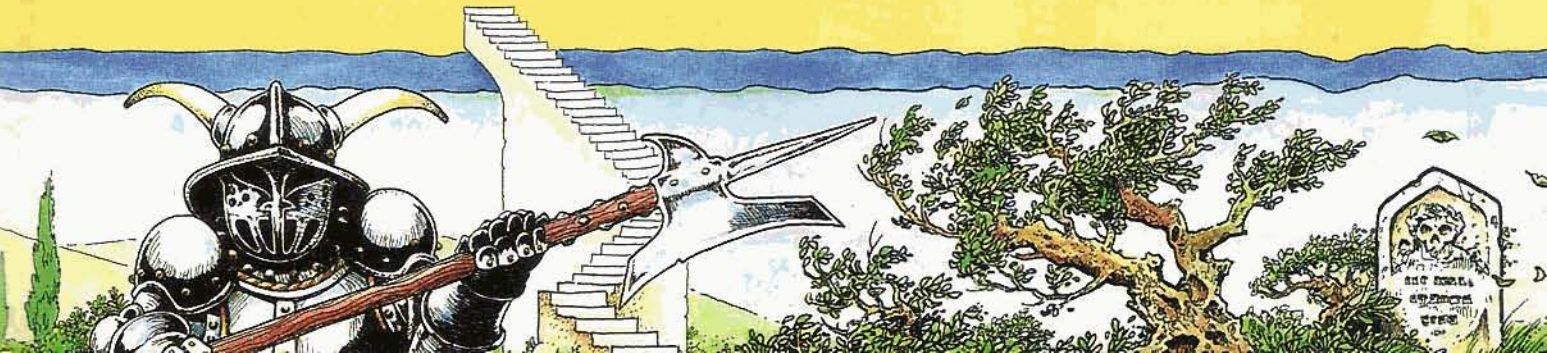

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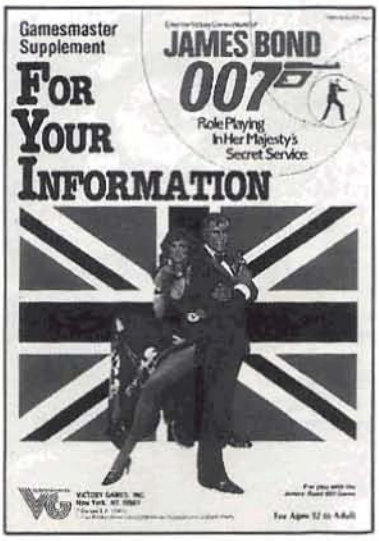

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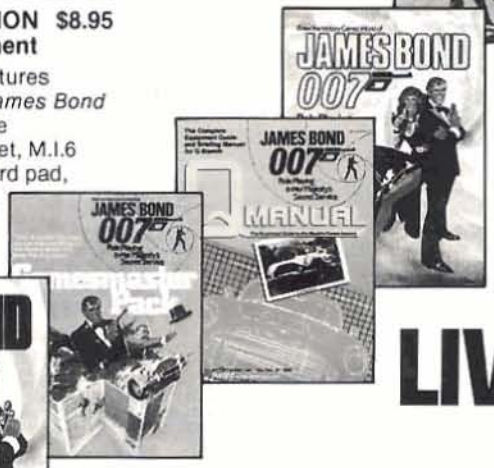

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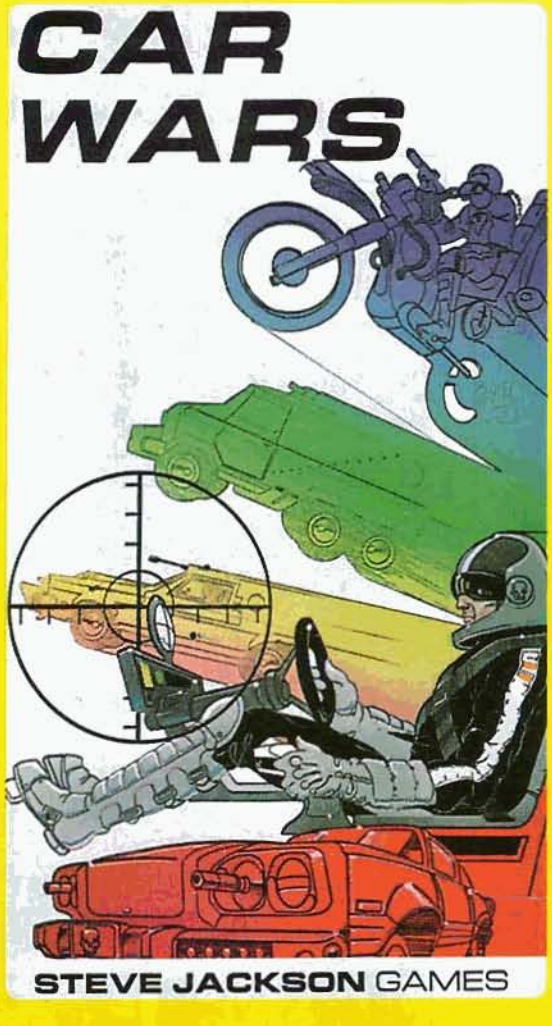

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Destiny
SF zine issue 3: *Galaxy Wars/ Aftermath* advanced rules; latest DW reviews; Mission to Destiny; Servalan; Hitch-Kicker strip; Wheel of Death-part 2. New price: 90p (p&p inc) E Rackstraw, 279 Abbey Road, Basingstoke, Hampshire.

DM Aid
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Dragonmeet VII – Events and helpers wanted
This year's *Dragonmeet* will be held on Saturday 28th July at the Central Hall, Westminster. Event organisers, helpers and gophers are needed to help make Dragonmeet VII even more spectacular, fantastic, hot and sweaty than last year's. Please write to: *Dragonmeet, Games Workshop Ltd*, 27/29 Sunbeam Rd, London NW10 6JP for further details.

Things going cheap in the night!
14p each! 25mm trolls, dwarves, goblins, elves, orcs, barbarians, adventurers, wraiths, skeletons, undead, females, fighters, wizards, warlocks and witches. 100 piece armies – £12. *D&D* adventurers and enemies 50 piece packs – £7. Orders/enquiries to: R Whatmore, 84 Rothbury Road, Durham DH1 5QB.

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Demons Drawl Magazine
44 pages packed with RPG and PBM. Only 55p (inc p&p) from: 49 Longdown Road, Congleton, Cheshire.

Grand Clearout Sale
Superworld £12, *Worlds of Wonder* £8, *Questworld* £8, *Thieves' World* £9 + scenarios *Traitor* and *Spirit Stones* £2 each, or £10 for the lot, *Heroes of Olympus* (boxless) £7, *RQ* scenarios (generally heavily used) *Apple Lane, Broken Tree Inn, Duck Tower, Lei Tabor* £1.50 each, *Solo-Quest 3* £2, *WD19* (+ *RQ* scenario) 50p; RQ source-books *Trolls and Trollkin, Militia and Mercenaries* 50p each, third edition *White Bear and Red Moon* £2. Prices reflect condition, many are corrected or otherwise annotated. Prices include p&p; lower offers will be considered. Write to: O Dickinson, 67 Eastfield Avenue, Haxby, York YO3 8EZ (with cheque/PO if you trust me!).

For Sale
Gamer disposing of games/ modules etc. Some unused, most at less than half cost price. Send an SSAE for full list to: S P Burley, 20 Honeswode Close, Handsworth, Birmingham B20.

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Plunder £2.00, *Cults of Terror* £4.00. Phone: 01-891 4588 and ask for Spence.

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HELP!

Clubs, contacts and events can be advertised once at no charge up to a maximum of 40 words. Further insertions at the rate of 5p per word.

Postal Club
AD&D/D&D and *Traveller* players required to join postal club. All countries welcome – no SAE necessary! Age 13-16. Fanzines and game-aids available! Beginners more than welcome. Write: *Hit Point*, 15 Fairholme Gardens, Cranham, Upminster, Essex RM14 1HJ. Free membership!!

Artist Wanted
Fast-growing fanzine requires artist. Contact Jeremy Nuttall at: 49 Longdown Road, Congleton, Cheshire, or phone Congleton 4370.

Players wanted
In the Chingford, London area for *D&D*. Newcomer to RPG. Contact: Michael Pattenden, 22 Evanston Ave, Chingford, London E4 9JS.

Wanted
WD42 and *44*, preferably in good condition. Phone David on: 021 353 4071.

PBM Campaign
Brave kings and wreckless overlords required to fill limited spaces in approaching campaign. First come, first served! Write to: M Brunt, Hall Cottage, Rectory Rd, Abberton, Colchester CO5 7EN.

Urgently Wanted
WD2, 3 and *4* in good condition. Pay well. Contact: Terry Warren, 34 Danbury Way, Woodford Green, Essex IG8 7EZ. Phone: (01) 504 9993,

Terrify your Postman!
Play *Call of Cthulhu* by post – players must have copy of the *CoC* rules to participate in the games. If interested, contact: S Russell, 21 High St, Wingham, Nr Canterbury, Kent.

Swap
GDW's Azhanti High Lightning and *SPI's Spies* (in excellent condition) for *Call of Cthulhu*. Contact: Philip Knight, UB 131 Philip Evans, The Polytechnic of Wales, Pontypridd, Mid Glamorgan.

FRP Hinckley
17-yr old male seeks player/ groups in the Hinckley area. 3 years role-playing experience – will play anthing. Write to: Matthew Davis, 47 Long Street, Storey Storton, Leics.

BBC Micro Adventure Club
The club has been formed for adventure writers and players. Membership includes twelve games over the year, plus contacts and pen friends. Also the club runs a newsletter with software and hardware prizes. Membership forms can be obtained from: 18 Weardale House, Woodberry Down, London N4 1QN.

Postal Campaigns
Hyboria style fantasy campaign, Generals, Kings etc please apply. Also *Trillion Credit Squadron*. For either please send a SAE to: Simon Appleton, 72 Homewood Ave, Cuffley, Herts EN6 4WH. First come, first served.

RPG Thurrock
Hello there. Freebooters of varying experience, Grollum, Myke and Merryweather, require some assistance, 16+, for murder, slaughter, *AD&D*, pillage, *RuneQuest* etc... Some equipment supplied (but bring your own weapons) and a place to meet. Contact: John, Tilbury 6540.

Down but not out
The Wereman *AD&D*™ team hereby publicly admits defeat at the hands of SAGA. Does this make SAGA British champions or is there another challenger? Club secretaries contact: Mike Green, 5 Ceirog Road, Townhill, Swansea, W Glamorgan, Wales.

Gamex 1984
Gamex 1984 will be held at Chapman College on June 15th, 16th and 17th. The first 1,500 registants at the door will receive a *free* $10 value game! Gamex 1984 will feature all aspects of the adventure gaming hobby including wargames, fantasy games, role-playing games, miniatures, computer games, family games, sports games, plus dealers, seminars, flea markets, and the special game auction. For more information, please send a stamped return envelope to: Gamex 1984, P O Box 758, Bellflower, CA 90706, USA.

Players Wanted
*AD&D*er (14) seeks reliable players. Plays *RQ, Battlecars, Warhammer* – willing to learn others. Contact: David Barrett, 48 Sutherland Ave, Bexhill-on-Sea, Sussex. 0424 221129 after 5pm.

NW & Central London Area
Adventurers and Runelords take heed! Inexperienced village maid wishes to become apprenticed. Please could someone teach *RQ*? Moira Coleman, 216 Cricklewood Lane, London NW2.

Champions
Experienced *Champions* GM wishes to contact other *Champions* GMs with the objective of starting a newsletter-orientated *Champions* club. Contact: Dave (mouse) Edwards, 28 Meadway Park, Gerrard's Cross, Bucks S19 7NN.

Kenley/Purley
FRP gamers in the area, any standard required. *RQ, D&D, C&S, T&T, DQ* or whatever, please contact Graham: 01-668 6478.

Wanted
White Dwarf 1-29 or any large collection. Please contact: G Roberts, Llys Elwy, Oswald Road, Llandudno Junction, Gwynedd, N Wales LL31 9EP.

Summercon 84
July 27, 28, 29 at the MIT Student Centre, Cambridge, MA. Featuring FRP, boardgames and miniatures. Door and event prizes awarded. For information please write to: Summercon 84, 122 Bowdoin St Apt 77, Boston, MA 02108.

Wanted
White Dwarf issues *1-23*. Contact: Stuart Beard, 41 Birkdale Ave, Pinner, Middlesex.

Swap
RuneQuest rule book, *Cults of Terror, Cults of Prax* and *Plunder* for the *D&D Basic Rules Set* and only *Basic D&D* modules (*TSR* or *Judges Guild*). Contact: S Dunlovy, 6 Woodstock Avenue, Isleworth, Middx TW7 7JF.

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Penpal Wanted
Australian, 17-yr old male *RuneQuest* player desperately seeks English penpal for regular send and reply of information and helpful hints for *RuneQuest* Glorantha. Contact: Shayne Doodney, 3 Trilby St, Redcliffe, 4020, QLD, Australia.

Help!
Two FRPers require other *D&D* players for game in the Barrow-in-Furness area. Contact: S Kilcoyne on Barrow 33589.▷

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HELP! (contd)

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AD&D Camberley
Recently moved 20-yr old *AD&D* player/DM seeks club/players in Camberley area. Willing to try other FRP games. Write to: Mr A N Melville, c/o Rusape, Old Green Lane, Camberley, Surrey GU15 4LG.

Wanted
Background info, ideas on *RQ, Traveller, D&D* (eg cults, ships, scenarios). In return will copy, collate and send material received from others (enclose SSAE) – so the more the merrier! Write to: G Lingham, 69 Hillside Ave, Worthing, W Sussex BN14 9QT.

Swap
Is anyone willing to exchange a good condition *Stormbringer* for my *RQ Borderland* + *ICE's Middle Earth* + *Southern Mirkwood*? Other items, especially *RQ* considered. Contact: Chris Leonard, 4 Avon Close, Ettington, Stratford-on-Avon, Warwickshire CV37 7ST.

Traveller Magazine Starting
Articles and artwork urgently required. Send contributions to editors Robert McMahon and Dan Bedford, 53 Holly Park Road, London N11 3EY.

CLUBS

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Burnley/District Wargames Club
Games: RPGs, wargames etc.
Time: Every second Wednesday, between 6.30 and 10pm.
Place: Parkside Methodist Church, Cog Lane, Burnley.
Comments: Everyone welcome.
Contact: Ian Hughes, 1 Cromer Grove, Burnley, Lancs BB10 3HB.

CONGLETON
Chaos Tribe Fantasy
Games: Mainly *AD&D* and *RQ*, but will try anything.
Time: Evenings and weekends.
Place: Members' houses.
Comments: Own transport an advantage, novices/experienced players welcome, own fanzine.
Contact: Jeremy Nuttall, 49 Longdown Road, Congleton, Cheshire.

NORTH DEVON
Games: *Warhammer, D&D, AD&D.*
Time: To be arranged.
Place: Members' houses in Braunton/Barnstaple area.
Comments: Only 2-4 players at the moment.
Contact: B Bradshaw, High Banks, Field Lane, Braunton, or ring: Braunton 812548.

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Enfield Wargames Group
Games: *Warhammer, RQ, AD&D,* wargames, boardgames, anything!
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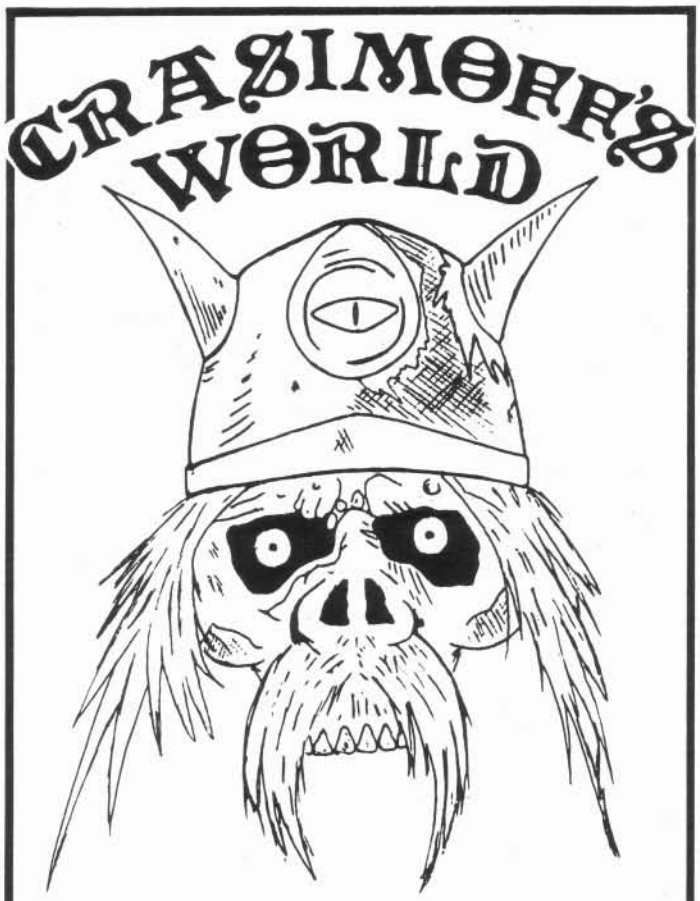
Comments: Anyone welcome, club magazine.
Contact: Jim Sizer, 12 Lister Gardens, Edmonton N18. Tel: 01-807 2497.



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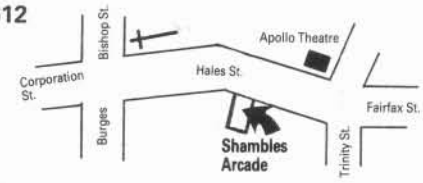

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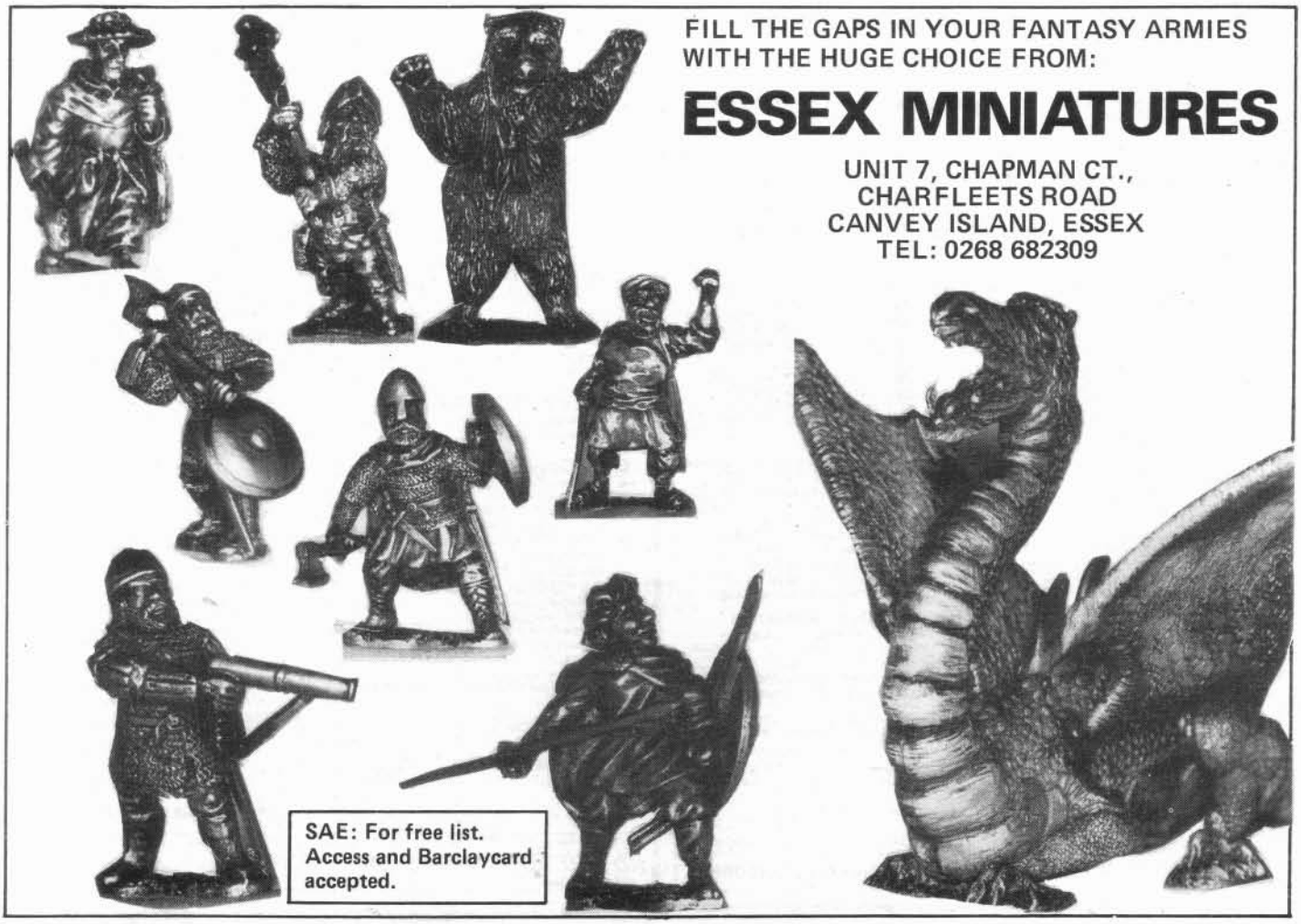

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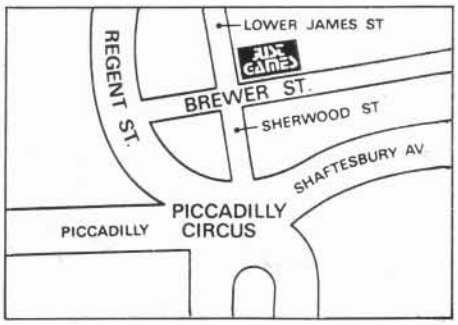

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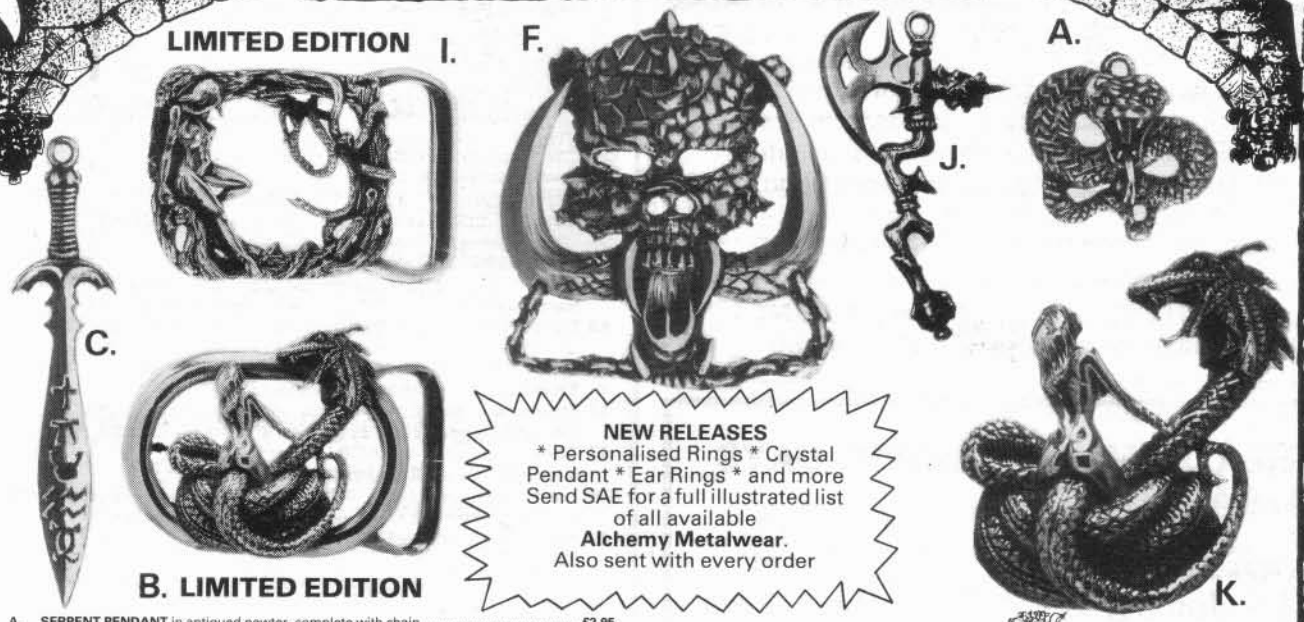

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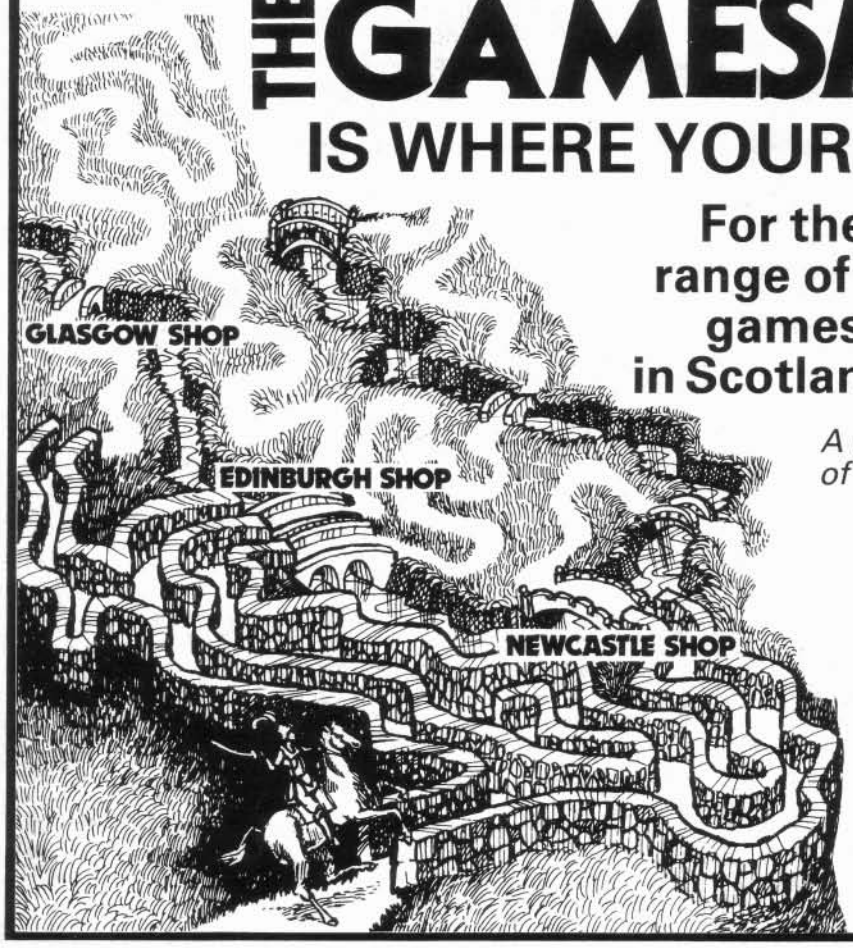

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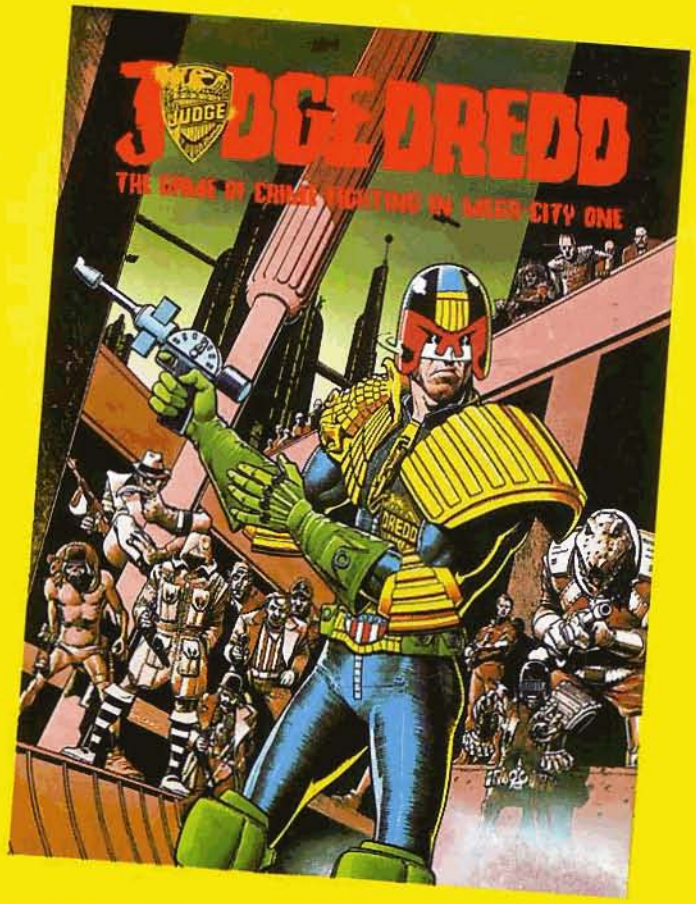

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